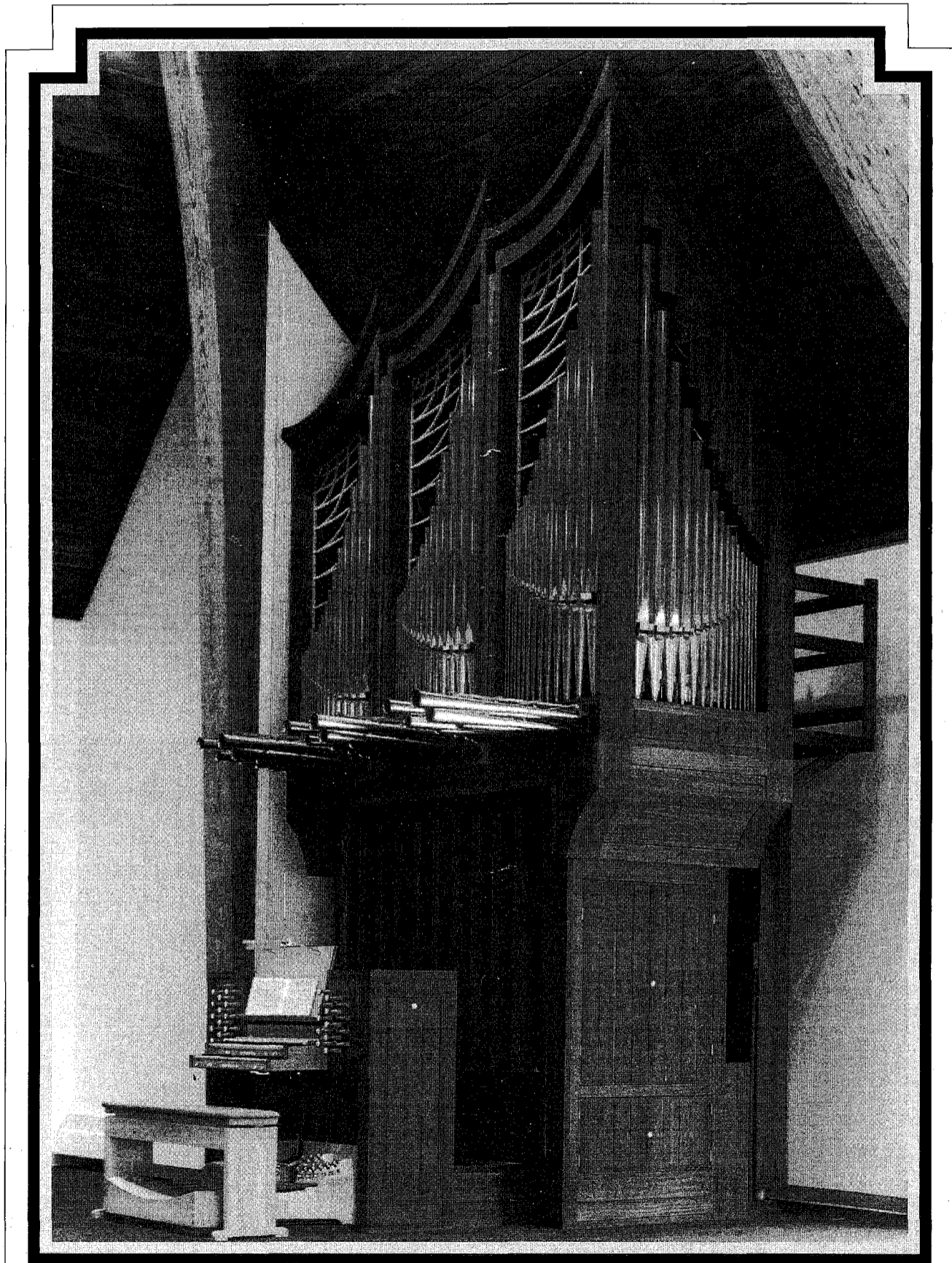


# THE DIAPASON

SEPTEMBER, 1997



United Methodist Church, Saratoga Springs, NY  
Specification on page 20

# Here & There

**Ulrich Meldau** is the organ soloist for a concert on September 14 by the Zürich Symphony Orchestra, Daniel Schweizer, conductor, at the Grosse Tonhalle, Zurich. The program includes Widor's *Symphonie for Organ and Orchestra*, op. 42, along with works of Beethoven and Miyoshi. For information: 01/781 24 92.

**St. Paul's Chapel of Columbia University**, New York City, has announced its autumn series of organ recitals: 9/18 George Stauffer, 10/2 Adrienne Pavur, 10/16 Istvan Ruppert, 11/6 Mark Bani, and 11/20 John Connor. For information: ph 212/854-1540; fax 212/854-8356.

**Ursinus College**, Collegeville, PA, has announced its 1997-98 recital series: 9/21 Alan Morrison, 10/19 Thomas Trotter, 11/16 Wesley Parrott, 2/15/98 Stephen Tharp, 3/29 Alan Morrison, and 5/3 Ken Cowan. For information: 215/735-8259.

**Fourth Presbyterian Church**, Chicago, IL, has announced its fall schedule of concerts. Friday noontime organ recitals include 10/3 Marcia Van Oyen, 10/10 Harry Bramma, 10/17 Hye-Jean Choi, 10/24 Luc Ponet, and 10/31 Bruce Glenn. "Chicago: A Spiritual Landscape" is the theme of this year's Festival of the Arts, which runs from October 12-26; concerts include 10/12 Fourth Church Morning Choir, 10/17 Chicago Children's Choir, and 10/26 John W.W. Sherer with Tower Brass. For information: 312/787-4570.



1910 Hinners organ at Dutch Reformed Church, Fairview, IL

The Western Illinois University AGO chapter has arranged several hours of organ, choir and organ, and organ with ensemble performances in the historic Dutch Reformed Church at Fairview, IL, both weekends of the Spoon River Scenic Drive (October 4, 5, 11, and 12). Performances take place on the recently restored 17-rank Hinners organ in the oldest active Reformed Church west of the Alleghenies. Organists include Linda Andrews, David Shane, Hugh McHarry, Anita Werling, WIU organ students and others. Folk hymns and organ works of the 1840s, and Genevan Psalter-based works reflective of the church's heritage will be included, as well as pieces that were popular when the organ was installed. Built in 1910 by the Hinners Organ Company as the Garret V. Polhemus Family Memorial Pipe Organ, it was restored in 1995 by the Berghaus Organ Company of Bellwood, IL.

The University of Michigan's 37th annual Conference on Organ Music takes place October 12-14. This year's conference will celebrate Marilyn Mason's 50 years of teaching at the university. Presenters include W. James Abbingdon, Wayne Barr, Janice Beck, Robert Clark, Delbert Disselhorst, Norah Duncan IV, Alexander Frey, Joseph Galema, Robert Glasgow, Margo Halsted, James Hammann, Jane Schatkin Hettrick, Michele Johns, James Kibbie, Thomas Marshall, Ray McLellan, Ronald Prowse, Dennis

Schmidt, Allen Shaffer, Herman Taylor, Dietrich Wagler, David Wagner, Anthony Williams, and Donald Williams. For information: Dr. Michele Johns, The University of Michigan, School of Music, Ann Arbor, MI 48109-2085; ph 313/764-2500; fax 313/763-5097.

The national touring exhibition, **Festival Organ: The King of Instruments**, arrives in Boston on October 17 for a 10-week run through December 31. Co-sponsored by the Boston AGO chapter and hosted at the Boston Public Library, the interactive exhibit was created by Lynn Edwards and the Westfield Center. Special events include a concert by The Cantata Singers with organists James David Christie and Peter Sykes; gala reception and lecture by Richard Cleary; three "discovery concerts" moderated by Michael Barone featuring Pamela Ruiter-Feenstra and Laurence Libin at Harvard's Busch Hall, John Butt at Old West Church, and Tom Hazelton at Babson College Theatre; a lecture by Gunther Schuller on the organ in jazz; and a concert by Christopher Hogwood and the Handel & Haydn Society. For information: 888/870-PIPE.

**Edgebrook Community Church**, Chicago, IL, will host "Brit-Fest II" on October 19. The schedule includes a recital by British organist Andrew Fletcher followed by high tea. Area merchants will display British-made products to inspect or purchase during the tea. Fletcher's program, on the church's 61-rank Aeolian-Skinner organ, will consist of music by British composers, concluding with *Fantasia on British Sea Songs* by Henry Wood, and *Rule Britannia!* for a sing-a-long. For information: 773/763-1522.

The Brussels Organ Circle presents its annual **International Organ Week** October 19-26 in the capital city of Belgium. The program includes two afternoon recitals, one midday recital, four evening recitals, and one "organ-walk" with five recitals. Performers include Jozef Sluys, Lorenzo Ghielmi, Bernard Focroulle, Johannes Kraner, Jürg Brunner, Edward de Geest, Arnaud van de Cauter, Wim van Beek, Michel Bouvard and others. For information: ph/fax 02/532 50 80.

The Church of the Holy Trinity, New York, will celebrate the 10th anniversary of its 60-stop Rieger organ with a special series of musical events in the 1997-98 season: 10/20 Stephen Hamilton (Widor, Walther, Alain, Dupré, Franck); 11/18 New York Pro Arte Chamber Orchestra with Stephen Hamilton; 12/8 Marie-Claire Alain (Alain, Bach, Daquin, Saint-Saëns, Franck); 12/21 Festival of Lessons and Carols; 2/16/98 Martin Jean (Bach, Schumann, Sokola); March 12-14 Stephen Hamilton performs Messiaen's *Ascension Suite* with choreography and lighting; 4/5 Handel's *Messiah*; 4/10 Fauré *Requiem*. For information: ph 212/289-4100; fax 212/289-4155.

Jeffrey Brillhart, director of music at the Bryn Mawr Presbyterian Church, has announced the fourth annual **Organ Improvisation Institute** October 26-29. Organist Philippe Lefebvre, one of three *organist titulaires* at Notre Dame Cathedral in Paris, France, will lead an improvisation immersion experience for 10 organists and up to 15 auditors. Lefebvre will also present a recital on October 26. For information: Improvisation Institute IV, Bryn Mawr Presbyterian Church, 625 Montgomery Ave., Bryn Mawr, PA 19010; ph 610/525-2821; fax 610/525-9476.

**Illinois College**, Jacksonville, IL, presented Gillian Weir in a recital and masterclass April 25 and 26. A total of

# THE DIAPASON

A Scranton Gillette Publication

Eighty-eighth Year: No. 9, Whole No. 1054  
Established in 1909

SEPTEMBER, 1997  
ISSN 0012-2378

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

## CONTENTS

### FEATURES

- A concert organist's pilgrimage by Carol Williams 12
- "Father" Johnson & The Westfield Builders by Susan Armstrong Ouellette 13
- The Victorian Organ Recital in Winnipeg by James B. Hartman 17

### NEWS

- Here & There 2, 3, 4
- Appointments 3
- Carillon News 4

### REVIEWS

- Music for Voices and Organ 6
- Book Reviews 6, 8
- New Recordings 8, 10, 11
- New Organ Music 11
- New Handbell Music 11

### NEW ORGANS

19

### CALENDAR

21

### ORGAN RECITALS

23

### CLASSIFIED ADVERTISING

25

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

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Phone (847) 298-6622. Fax (847) 390-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr. \$20; 2 yr. \$30; 3 yr. \$40 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$30; 2 yr. \$45; 3 yr. \$65. Single copies \$6 (U.S.A.); \$8 (foreign).

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

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

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

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

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Gillian Weir masterclass April 26 at Illinois College

33 organists attended the day-long class during which 13 persons performed for Dr. Weir. This was the 14th annual recital named for Ruth Melville Bellatti on the Illinois College Fine Arts Series.

Mecklenburg. Director of the choir is Richard Peek, with Betty Peek as accompanist. This marked the group's third European tour.

The Choir of Covenant Presbyterian Church, Charlotte, NC, completed a tour of Switzerland and Germany last in July. The choir sang concerts in the Cathedral of St. Pierre in Geneva, Trinity Church in Bern, St. Thomas and the Nikolai Church in Leipzig, the Marien Church and Kaiser Wilhelm Church in Berlin, the Catholic Church of Sternberg, and the Court Chapel of Mirow in

The Duquesne University Chamber Singers were awarded first place in the Marktoberdorf Chamber Choir Competition in Germany in May. Director Brady R. Allred was named best director, and the choir was awarded Best Interpretation of a 20th-century Piece. The choir was on a European tour from May 12 through June 13, with performances in Poland, the Czech Republic, and Russia.

## Appointments



Chiemi Watanabe

**Chiemi Watanabe** has been appointed Organist at All Saints' Episcopal Church, Wichita Falls, TX. She leaves her post as Organist and Choir Master for the past four years at Grace Episcopal Church in Bronx, New York City. In 1995 Mrs. Watanabe received the MMus in organ from Manhattan School of Music, studying with McNeil Robinson, in addition to which she won the Bronson Ragan Award for outstanding accomplishment in organ. Then she pursued post-graduate studies for two years at The Juilliard School of Music, studying with John Weaver. She has studied choral conducting with Amy Kaiser, Dennis Keene, and Judith Clurman.

John Ellis, president of **The American Boychoir**, has announced the appointment of **Ethan Henderson** as General Manager, and the selection of New World Classics, **Kerby Lovallo**, director, as the choir's concert management agency. Ethan Henderson came to the choir last year as assistant concert manager. He holds the bachelor's degree in church music from St. Olaf College, where he was a member of the St. Olaf Choir. He has held positions with the Berkshire Choral Festival, the Dale Warland Singers, and the Plymouth Music Series of Minnesota. Kerby Lovallo was the first in the field to produce a combination artist roster with compact disc sampler. He arranges North American tours for his clients, provides general management for others, and arranged the recent Japan tour for The American Boychoir.

## Here & There

**John Behnke** is featured on a new recording, *For All Seasons*, made on the 3-manual, 63-rank Steiner-Reck organ at Concordia University, Wisconsin. The recording includes Behnke's hymn preludes for the church year; available in CD (\$15) and cassette (\$10), add \$2 shipping; Concordia University, Att: John Behnke, 12800 N. Lake Shore Dr., Mequon, WI 53097; check payable to John Behnke.

**Maurice Clerc** is featured on a new recording, *L'orgue allemand vers 1700*, on the Euromuses label (EURM 2025). Performed on the 1745 Riepp organ at St. Benign's Cathedral, Dijon, the program includes works of Pachelbel, Froberger, Muffat, Hanff, Buxtehude, Böhm, and Lübeck. For information: Euromuses, 80 30 61 14.

**Richard Cummins** is featured on a new recording, *Christmas Carol Improvisations* (#RC1951). Recorded on the Skinner/Möller/Hagerstown organ at Greene Memorial United Methodist Church, Roanoke, VA, the 64-minute CD includes 24 improvisations on well-known Christmas carols. Available for \$15 (plus \$2 p&h) from Greene Memorial United Methodist Church, P.O. Box

1305, Roanoke, VA 24007-1305; 540/344-5226.

**Philip Crozier & Sylvie Poirier** completed a concert tour of 10 duet recitals in France, Germany, and Denmark last July. Venues included Rheda-Wiedenbrück, Hamburg, Zingsheim, Würselen, Mechernich, and Nördlingen, Germany; Svendborg, Denmark; Montpellier, Bordeaux, Amboise, and Paris, France. Crozier and Poirier have commissioned an organ duet from Jacobus Kloppers. The new work is a set of three dances for organ and tape. The duo will premiere the work next February.

**Pastor de Lasala and Kurt Ison** are featured on a new recording, *Goulburn's Grand Hill Organ*, on the Musica Organica Australis label (MOA CD 001). The recording features the 1889 Hill & Son organ (opus 2055) at St. Peter & Paul Catholic Cathedral in Goulburn, New South Wales, Australia, in works of Elgar, Thalben-Ball, Bach, Mendelssohn, Vierne, and Boëly. Of 19 Hill organs imported to NSW, this is one of 12 to have survived intact, and is the largest untouched example of a 19th-century cathedral organ in Australia. For each CD sold, 20% has been pledged to the church's organ maintenance fund. Available for A\$30 (postage included) from: P.O. Box 121, Balgowlah, NSW, Australia 2093; ph/fax (61-2) 9907 9414; e-mail: tormus@oze-mail.com.au

**Kurt-Ludwig Forg** is featured on a new recording, *Historische Schorn-Orgeln in Rheinland (1)*, on the Forganum label (9702). Recorded on the recently restored organ in Zingsheim, Germany, the CD is the first of a projected series of seven recordings featuring some 12 organs built by Franz Josef Schorn that are relatively unchanged. This first volume includes works of Schilling, Sweelinck, Pachelbel, Krebs, Mozart, Bird, Stephens, Foote, Boëllmann, Sattler, and Corea. For information: ff-records, Postfach 1321, 86713 Nördlingen, Germany; ph/fax 09081 6834.

*A Song of Pilgrimage* and *Your Word is a Lamp*, by **Jackson Hill**, composed for the General Convention of the Episcopal Church, were premiered at the Pennsylvania Convention Center in Philadelphia on July 19. Martha Johnson conducted the St. Peter's Chamber Choir at the convention's principal Eucharist before a congregation of 8,500.

**James Kibbie** has recorded a compact disc of Christmas organ music entitled "Merrily on Hill." The audiophile-quality release from Prestant Records is the first CD of solo organ music recorded on the historic E.M. Skinner/Aeolian-Skinner organ in Hill Auditorium at the University of Michigan, Ann Arbor. It features works by Bach, Bush/Peart, Daquin, Dupré, Franck, Gigout, Karg-Elert, Milford, Purvis, and Visser. The CD is available for \$15 plus \$2 shipping/handling from Prestant Records, 3957 Avon Ct., Ann Arbor, MI 48105-9503; 800/627-8907.

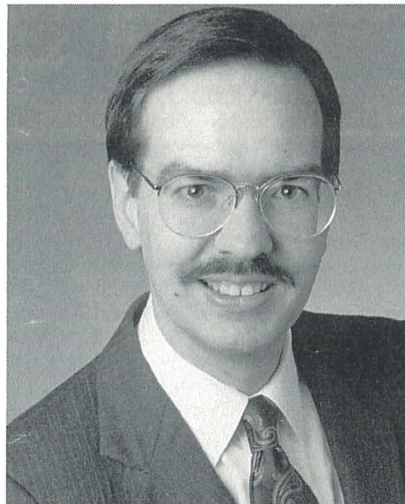
The American Repertory Singers, **Leo Nestor**, director, are featured on two new recordings. *Sounding Joy* (Arsis CD105) features sacred music from the last decade of the 20th century, with works of Walker, Arnatt, DeLong, Nestor, Hagan, Gramann, Pinkham, Ferko, Carter, Marshall, and Major. *Ye Shall Have a Song* (Arsis CD103) includes works of Randall Thompson: *The Peaceable Kingdom*, *Bittersweet*, *The Best of Rooms*, *Alleluia*, *Four Odes of Horace*, and *The Last Invocation*. For information: Arsis Audio, 138 Ipswich St., Boston, MA 02215; ph 617/236-1935; fax 617/236-0261.

**Timothy & Nancy LeRoi Nickel** are featured on a new recording, *For Two to Play*, on the Arsis label (CD104).

The program includes works of Tomkins, Carleton, Beethoven, Albrechtsberger, Schubert, Lachner, Wesley, Ferko, and Leighton, performed on the Fritts-Richard organ at St. Alphonsus Church in Seattle, WA. For information: Arsis Audio, 138 Ipswich St., Boston, MA 02215; ph 617/236-1935; fax 617/236-0261.



Christa Rakich recently played a concert at the University of St. Thomas in St. Paul, MN. Rakich is pictured with concert attendees.



Charles Tompkins

**Charles Tompkins** was the featured organist and clinician for the 27th annual church music workshop sponsored by the Knoxville AGO chapter March 14-15. Tompkins performed a recital on the 1987 Wilhelm organ at the Church of the Ascension, Knoxville, and presented classes on organ repertory, service playing, and teaching the organ works of Messiaen. He also conducted a masterclass at Second Presbyterian Church, Knoxville.



Carol Williams

British organist **Carol Williams**, at present organist at Yale University Chapel, has recently obtained the Artist Diploma from Yale and has been awarded the Hugh Porter Prize and the Charles Ives Prize for outstanding achievement. Williams' recent concert venues in the United States include St. Patrick's Cathedral and St. Thomas Church, New York City; Washington National Cathedral, Harvard University, Methuen Memorial Music Hall, and Woolsey Hall at Yale. She recently played at St. Sulpice in Paris and will be visiting the United Kingdom this season

for concerts at Southwell Minster, Ely Cathedral, and Warrington's Parr Hall. She is represented by Melcot Music Promotions, 242 Prospect St., Apt. 7, New Haven, CT 06511; ph/fax 203/865-1087.



Max Yount

**Max Yount** has been named chair of the music department at Beloit College, where he has taught since 1963. In July Yount made his fourth concert tour of western Germany, performing music of Sanders, Károlyi, David, Brahms and Bach at churches in Tüttlingen, Burg auf Fehmarn, and Neustadt in Holstein. After the tour he visited the Transylvanian region of Romania to study and record folk music. On July 5 he gave a lecture/recital for the European chapter of the AGO in Mühlheim a.d. Donau and Tüttlingen.

At the 13th annual meeting of the Midwestern Historical Keyboard Society, held April 10-13 at Beloit College, Yount was elected president of the society. He had served as program chair for the meeting and had secured a \$7,800 grant from the Wisconsin Humanities Council and the National Endowment for the Humanities for a large portion of the conclave.

Yount also received a grant from Arts Midwest for production of baroque music in the performing arts program at Beloit College. In a cooperative effort, the money was used to produce a staging by Ex Machina Antique Theatre of Bach's *Coffee Cantata*, performed by Apollo's Fire as part of the Great American Bach Project in Milwaukee last March.

**Oberlin College Conservatory of Music** has received a grant of \$25,000 from the Florence J. Gould Foundation to fund a three-week study tour of historical harpsichords and organs in France. The tour, which will take place in January 1998, will include primary stops in Paris, Toulouse, and Strasbourg, with visits in Lyons and Poitiers. Throughout the itinerary, ten Oberlin students and two faculty members will play important French organs and harpsichords in collectors' homes, museums, churches, and instrument-building workshops. The project will be directed by Oberlin's professor of harpsichord Lisa Goode Crawford, with assistance from French organist Dominique Serve.

**Indiana University Press** has announced the publication of a new book, *The Registration of Baroque Organ Music*, by **Barbara Owen**. The book is a comprehensive study of registrational practices from c. 1550 to 1800. Each of the four parts of the book—Renaissance, Early, High, and Late Baroque—begins with a brief description of the political and religious climate of the period and the way it affected organ building and literature. Within each period the author supplies a list of composers for each country and information about representative organs, along with advice on adapting earlier practices to modern instruments; 296 pp., \$39.95; for information: 800/842-6796.

**Éditions Chantaine** of Belgium has announced a new series, *Orchestra at Home*. The first issue in the series is

Handel's *Organ Concerto* op. 4, no. 6 in B-flat. The set contains a CD of the orchestra portion, minus the organ part. The recording repeats the first movement at 102, 90, 80, 72, and 64 MM. The second movement is recorded at 64, 60, and 56 MM; and the third movement at 70, 64, 58, 52, and 44 MM. The package includes the 11-page score edited by Luc Dupuis; \$42 plus \$3 postage; for information: Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918; 617/848-1388.

**Chanvrelin** has issued its new catalog of organ music. Three new publications include works of G.-F. Couperin, Guillaume Lasceux, and François Benoist; other editions include music by Guilain, Beauvarlet-Charpentier, Fessy, Gorenstein, and an anthology of Renaissance pieces. Also available is a CD recording by Nicolas Gorenstein of works by Beauvarlet-Charpentier, Lasceux, G.-F. Couperin, Benoist, and Fessy, performed on the organs of St-Maximin, Albi, and St-Rémy de Provence, Luçon. For information: ph (33) 1 43 26 19 54; fax (33) 1 43 54 13 01.

**A-R Editions** has announced the release of Widor's *Symphonie romane*, edited by **John Near** as vol. 20 in the series "Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries." Published in 1900 as the last in the series, the *Symphonie romane* is cyclical in structure, with the plainsong "Haec dies" as its central theme; xxiii, 39 pp. plus plates, \$24.00; for information: 608/836-9000.

**Providence House Publishers (PHP)**, **Carlton Young**, executive editor, has developed a specialized hymnal publication program called *Hymns of Praise & Worship*. The program enables churches and other institutions to design their own hymnal. Local committees can select hymns from their personal or acquired libraries of contemporary as well as out-of-print hymnals and songbooks, recent hymnal supplements with alternative language and musical styles, and hymns and music by local authors and composers. Each hymnal is then produced from newly typeset hymns in the PHP database and has a personalized cover design. For information: Carlton R. Young, Hymns of Praise & Worship, Providence House Publishers, P.O. Box 158, Franklin, TN 37065-9925; 800/321-5692.

**Thorpe Music Publishing Company** (Theodore Presser), has announced three new octavos in the Revels Choral

Series: *Aro que nostre Seigne es nat* (Now that Our Lord is born), 392-03050, \$1.00, a traditional Christmas song from Provence set for any combination of two-part voices with wind instruments; *Poslán jest od boha anđel* (Sent down by God is an angel), 392-03051, \$1.00, an unaccompanied 16th-century motet from the Benesov Songbook, Bratislava, Czechoslovakia; and *God rest you merry, gentlemen*, 392-03052, \$1.00, with optional handbell and baritone parts. For information: 610/525-3636, x41.

**Carol Press** has announced the release of the third edition of the book *Publicity*. Subjects include news releases for print and air media, paid advertising vs. free publicity, posters, tickets, handbills, newsletters, and desk-top publishing; 51 pp., no. CP9001, \$8.95 plus \$3.50 shipping. Carol Press has also issued its new catalog, which includes music for brass ensemble, orchestras, Bach chorales for band and orchestra, demo tapes, and books. For information: 803/556-0225.

**Randall M. Egan**, Publisher of Music, Ltd., has recently issued its 25th anniversary catalog. Included in the catalog are works by British, Canadian, and American composers. For information: Kenwood Abbey, 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303; ph 800/269-EGAN.

**Geddes Pipe Organs**, Austin, TX, has contracted with Immanuel Lutheran Church, Pflugerville, TX, to rebuild and enlarge its existing Reuter organ. The present Swell and Pedal will be enlarged and a new, exposed, 7-rank Great division will be added. The console will be completely rebuilt and refinished. Multi-plexed solid state switching and relays and MIDI capability will be installed. Completion is set for fall of 1998. For information: 512/385-2710.

**Allen Organ Company** has announced several new installations: three-manual MDS organ at Emmaus Moravian Church, Emmaus, PA; a three-manual at St. Matthias Catholic Church of Köln, Germany; and a custom four-manual at St. John's Episcopal Church, Chula Vista, CA.

**Corrections/Clarifications**  
The article on the new **Temple Organs** rebuild at West Hills Presbyterian Church, Omaha, NE (New Organs, July, p. 20), incorrectly identified the control system used. The system was by Artisan Classic, a Canadian firm.

## Carillon News

by Brian Swager



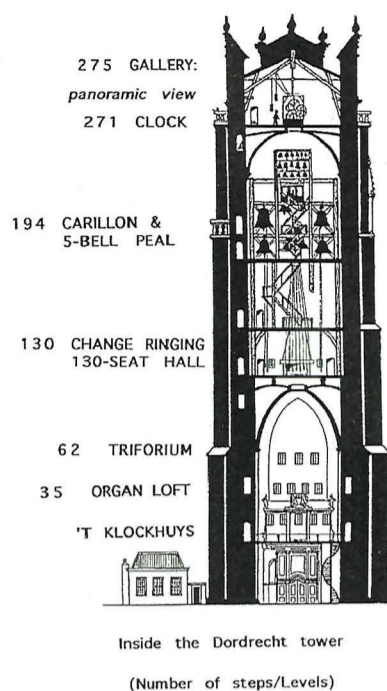
Grote Kerk Tower, Dordrecht, The Netherlands

### Profile: Dordrecht, The Netherlands

On an island surrounded by three rivers in the southwestern Netherlands lies the city of Dordrecht. Many quaint houses date from the prosperous period in the Middle Ages when Dordrecht was among the wealthiest of Dutch cities. It is now a convenient stop on the train line from Amsterdam, through Brussels, to Paris; the tower of the Cathedral (Grote Kerk, Dom, or Onze Lieve Vrouwekerk) comes into view near the harbor as the train crosses the Oude Maas river.

Construction of the tower (Grotekerkstoren) began early in the 14th century. A height of 354 feet was intended, but misfortune—in the form of a fire, and later, sinking due to its great weight—limited it to 236 feet. Four gigantic clock faces (the numerals have a diameter of 14 feet) were built in 1626 and connected to a mechanical tower clock with foliot built by Jan Janszoon in 1624.

In 1966 a carillon of 49 bells was created for the Dordrecht Grote Kerk by the Eijsbouts Bellfoundry in Asten, The Netherlands, incorporating one tower bell that dates from 1460. In a country where most carillons are of medium or light weight—transposing upward as much as an octave—the heavy weight of the Dordrecht instrument contributes to its qualification as one of the most important concert carillons in The



Inside the Dordrecht tower

(Number of steps/Levels)

Netherlands. It transposes a minor third downward; the 12,346-pound bourdon sounds G and is connected to the lowest pedal note, B-flat. The bell chamber is enclosed, and the sound is directed downward by louvers—an arrangement that generally contributes to a homogeneous sounding carillon.

Funding for the Dordrecht carillon came from corporate and private donations. Citing the thousands of people who have enjoyed this carillon's music over the last three decades, the Mayor of Dordrecht, J. Noorland, considers the carillon a gift, not of bronze but, of gold. He is proud of the numerous Dutch and foreign carillonners who have visited Dordrecht to play "the stars in the sky."

An annual summer recital series, initiated by former municipal carillonner Jaap van der Ende, continues on Thursday evenings at 8:00 from late June through August. The present municipal carillonners Boudewijn Zwart and Henry Groen present interesting and innovative programs, and the series is rounded out with a variety of guest recitalists. These "tower music evenings" normally begin with the tolling of bells. Five of the Dom tower bells are used as a swinging peal—as opposed to their stationary service as carillon bells. The public is invited to learn the ropes, as it were, of pealing. During the recital, closed circuit television allows the listeners to watch the performer as well. A devoted and enthusiastic audience greets the performer following each recital in 't klockhuys—the bell house—for coffee and a serious discussion of the program.

Throughout the year, the carillon is played by the municipal carillonners every Friday from 11:00 am until noon, and every Saturday from 2:30 to 3:30 pm. The tower is open for climbing on Tuesday through Sunday from 1:00 to 3:00 pm.

The Dordtse Changeringers' Guild meets regularly in the tower to sound the bells in the British fashion. They rehearse with handbells in 't klockhuys, and members train to become "fellows" and "masters" in the guild. Information is available at (078) 614-6008.

A compact disc recording of the Dordrecht carillon was released in July, 1996, featuring both municipal carillonners playing original works for carillon by Zwart, Groen, and Van de Ende, as well as *quatre mains* transcriptions of works of De Falla and Saint-Saëns.

I highly recommend that travelers make a Dordrecht recital a part of their itinerary. The standards of the musicians in charge and the quality of the instrument combine to ensure a positive experience of a typical Netherlandic art. Call (078) 631-1206 to verify program dates.

Send material for *Carillon News* to Brian Swager c/o THE DIAPASON.

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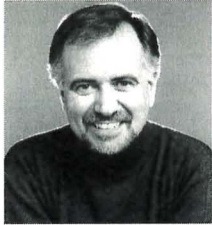
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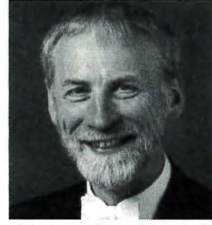
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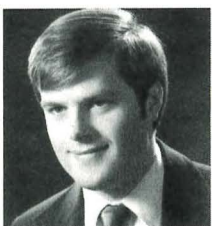
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### Advent Music

Not by human flesh and blood,  
by the spirit of our God was  
the word of God made flesh,  
woman's offspring, pure and fresh.

Martin Luther

In the Middle Ages Advent had an emphasis on "the wrath to come," making it more penitential, similar to Lent. Today the season celebrates the arrival (Latin *adventus*) of Christ in the flesh of man. The Advent season originally consisted of six Sundays, but now is limited to four. It begins on the first Sunday after November 30 (St. Andrew's Day) and continues until Christmastide.

For Americans, the 19th-century calendar addition of Thanksgiving at the end of November makes the preparation for Advent music somewhat more complex. Churches usually have a Thanksgiving Eve service needing a special kind of music; the following days are holidays which usually prohibits rehearsals. If the Advent music is not in place in mid-November, the first Advent Sunday is often lost in the wake of Thanksgiving.

As Christmas approaches, schools are on vacation and some families leave the area. Since most people have a particular affection for Christmas music and the season surrounds us through advertising and other similar means, focusing on Advent generally is lost. Christmas has been here on the store shelves, for weeks. The congregation expects to hear Christmas music in December, not Advent music, so often there is disappointment.

Nevertheless, the church musician has an obligation to follow the church calendar. Special texts such as The Magnificat successfully combine the images

and work well during this season. Even though it may not be prescribed, it will be appropriate and can substitute for that "annual cantata" expected in December. There are many settings with all kinds of accompaniments. A few are included in this column.

Advent is a time of preparation for the congregation; fall is a time for the choir director to get prepared early. Do your choir members and yourself a favor this year by being fully prepared for "the coming."

**Hosianna dem Sohne David (Hosanna, Thou Son of David), Georg P. Telemann (1681-1767).** SAB, 2 violins, optional viola, and basso continuo, Carus-Verlag 39.117/03, no price given (E).

This little Advent cantata has seven short movements with the last movement a repeat of the first. The editor suggests that it could be performed with just SA voices since the bass line, which also is the viola line, could be omitted. Three movements are recitative and arias for solo voices. Both German and English performing versions are supplied. Two choral movements are very easy in a homophonic chorale style; only the opening (closing) movement has vocal polyphony. This cantata is perfect for small churches with limited choral forces. Highly recommended.

**Magnificat, Donald Kendrick.** SSA unaccompanied, Santa Barbara Music Publishing, SBMP 185, \$1.20 (M-).

This Latin setting is designed with two plainchant unison verses; each is followed by a more dramatic choral setting of the opening Magnificat statements using traditional harmony. The choral areas are rhythmic with wide dynamic ranges. Kendrick suggests that the chant areas could be sung by a smaller number of voices.

**Advent Cantata, Daniel Pinkham.** SATB, woodwind quintet, and harp,

C.F. Peters, 67415, \$5.50 (D-).

There is a piano reduction for this 22-minute cantata; the instrumental parts are on rental only. The texts are the Greater of the "O" Antiphons, with Latin only given for performance. There are no solos in this seven-movement cantata, although some movements are choral unisons which are similar in style to solos. The music, generally dry with dissonances, is predominantly syllabic, often with the basic harmony sustained below the singers for support. This is sophisticated music that will require a solid choir for performance.

**Prepare ye the way, Allen Pote.** SATB or two-part chorus and piano with optional guitar, Carl Fischer, CM 8066, \$1.00 (E).

This simple setting is not really a professional and serves better as an anthem with its shifting meters and general character. The guitar improvises the given chord symbols. There is an exciting spirit to the music. Very useful.

**Embellishments for Choirs (Advent/Christmas II), arr. Larry Fleming.** SATB with diverse accompaniments, Augsburg Fortress, 11-10707, \$1.60 (E).

The five settings are brief and basically are designed to enhance congregational singing. Titles include *See amid the Winter's Snow*, *Silent Night*, *Lord Jesus, come*, *Once in Royal David's City*, and *Your Little Ones*. Each has a set of instructions for use with existing hymns. Very practical music which is coordinated with several hymnals.

**Magnificat, D 486, Franz Schubert (1797-1828).** SATB and orchestra or keyboard, Carus-Verlag 70.053/03 (M+).

This twelve-minute Latin setting dates from about 1815 when Schubert was only 18 years old. It shows the transition from the Classical to the Romantic style. The orchestra is large so for most church choirs a keyboard performance may work best. Most of the music is homophonic. Schubert does not break into movements but does differentiate sections with varying tempos. Charming music which would be very appropriate in this Schubert two-hundredth anniversary year.

**People, Look East, arr. Craig Phillips.** Unison, optional descant, and keyboard, Selah Publishing Co., 405-103, \$1.30 (E).

This is a simple arrangement of the traditional Advent carol and could be sung by young voices. The descant is used only on the final verse.

**Creator of the Stars, David Cherwin.** SATB unaccompanied, Randall Egan Publisher, EC-336, \$.95 (M-).

There are five verses with the music organized so that one and three, then two and four, share the same music. The fifth verse is a bit different and concludes with a quiet Amen. Sensitive

music that is based on an eighth-century text which could be used at other times than Advent.

**The King Shall Come when Morning Dawns, John K. Hirten.** SATB and optional keyboard, G.I.A. Publications, G-3744, \$1.00 (M-).

Hirten's setting is an arrangement of "Morning Song." There are three verses with the middle verse using a chromatic harmonic background for the melody which is sustained throughout. The last verse is a two-part canon of the melody.

**Savior of the Nations, Come, David Bridges/Carol Poston.** SATB and keyboard, Concordia Publishing House, 93-3100, \$.95 (E).

The keyboard provides a rhythmic 6/8 background for the voices which usually are in SA/TB; there is almost no four-part writing. This is designed for the small church choir, with much of the music in an easy unison setting.

**There Shall a Star from Jacob Come, Felix Mendelssohn (1809-47).** SATB and organ, Roger Dean Publishing Co., HRD 349, \$1.50 (M).

This famous Mendelssohn setting, from his oratorio *Christus*, has been edited by Geoffrey Edwards for keyboard use. The gentle vocal melody floats above an ostinato triplet figure. The text is in English. This is the 250th anniversary of Mendelssohn's death.

## Book Reviews

**Makers of the Harpsichord and Clavichord 1440-1840, by Donald H. Boalch.** Third Edition, edited by Charles Mould, with an index of technical terms in seven languages by Andreas H. Roth. Oxford and New York: Clarendon Press, 1995. xxii + 788 pages. \$145.00 cloth.

The first edition of this comprehensive reference work was published in 1956, followed by an updated edition in 1972. This enlarged edition, in preparation since 1985, was set up in an electronic format using word-processing software, thus ensuring the preservation of essential information far beyond the life of the physical book itself. The resulting database allows rapid response to specific research inquiries, a service available to scholars free of charge via internet after the database was transferred to the Russell Collection, St. Cecilia's Hall, Edinburgh. By this far-sighted decision, information relating to a significant aspect of musical culture through four centuries will be preserved for future generations.

The reorganized book begins with a list of the chief collections of early keyboard instruments in Europe and North America, and their catalogues. Part I contains the biographical details of all known makers, with hundreds of new listings and updated entries identified.

► page 8



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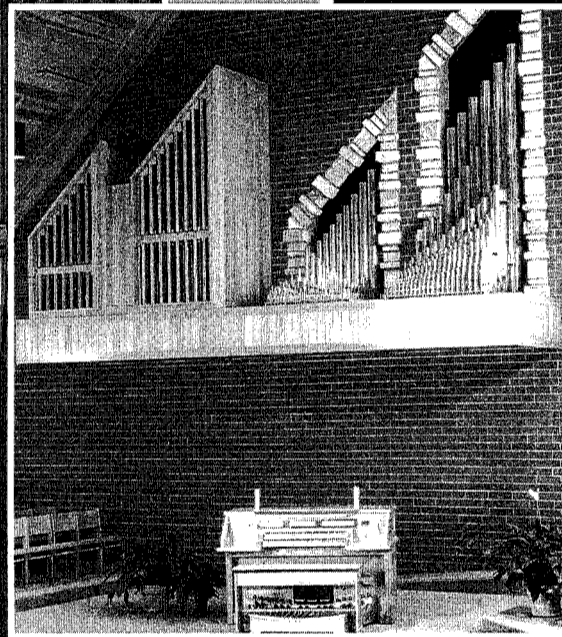
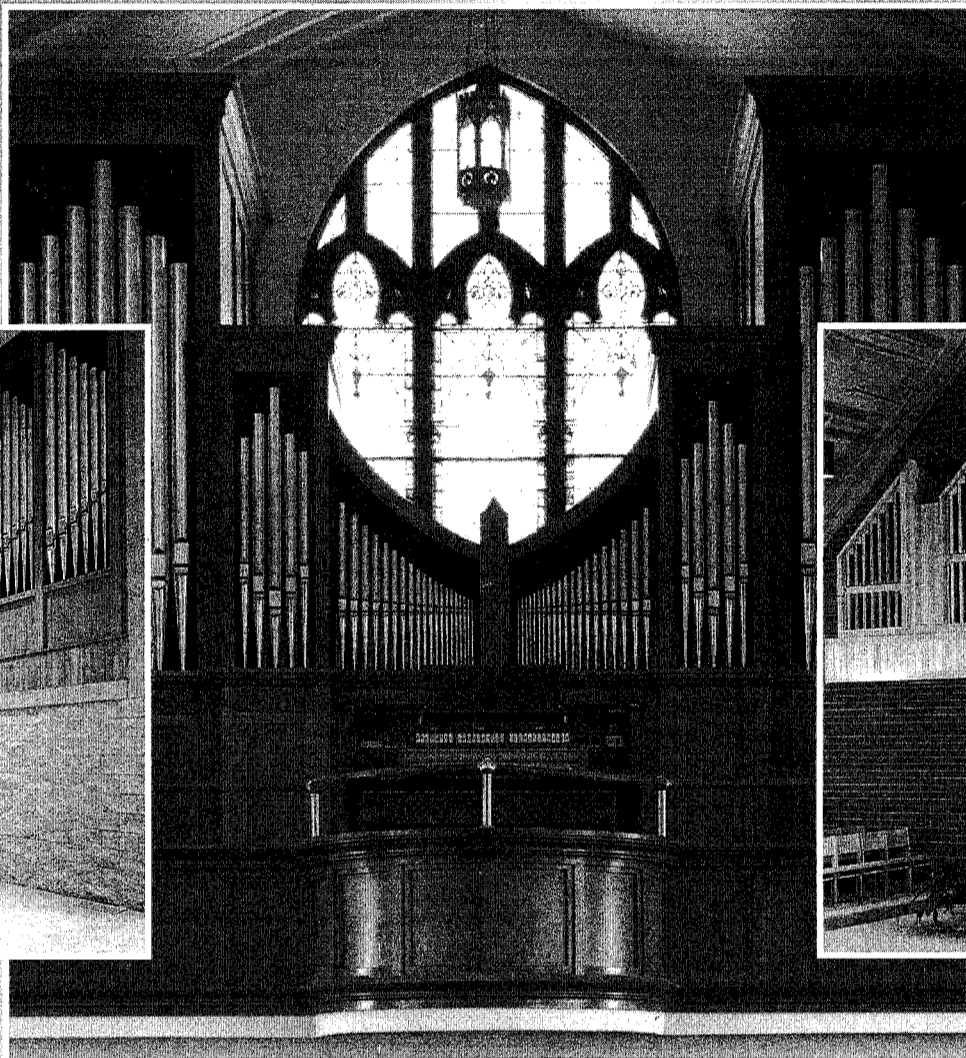
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Part II presents the details of more than 2,000 surviving instruments by named makers, including many new entries. The remainder of this part includes a geographical and chronological conspectus of makers, a list of 19 surviving English virginals, a list of some London apprentices to harpsichord makers 1622-1758, an index and translations of technical terms in seven languages (three added from the previous edition), genealogies of 12 families of builders, and a selective bibliography and sources of information.

The biographies of the makers occupy about one-quarter of the text. Due to their family continuity, productivity, and historical importance, makers such as Kirkman, Ruckers, Shudi, and Silbermann receive the most attention. Blanchet, Broadwood, Couchet, Cristofori, Dulcken, Haxby, and Hitchcock are in the next largest group, in terms of allotted space. The remainder are dealt with in varying degrees of brevity that may reflect their relative obscurity or lack of relevant information. These entries provide compact sources of information about the builders whose instruments are described in the following section.

The description of each instrument in Part II follows a standard template that reflects the way in which the information was collected for the database. Under the name of the maker (given once only), data is presented according to type of instrument, date of manufacture, present ownership, accession or catalogue number, inscriptions (original or later), specification (number and pitch of all choirs), additional features (mechanical devices for controlling volume, timbre, registration, etc.), compass, keyboard (colors of keys), number of roses in the soundboard, style of roses, initials in roses, exterior of case (wood, veneer, painted, etc.), case construction, scale (length of the 8' string at c<sup>2</sup>), dimensions, remarks (amplifications of preceding information), previous history, references (publications for further information), security (voluntary suppressed owner identity), sources of information, Boalch 3 number (new system of maker and date), and Boalch 2 number in second edition.

Much of the physical data will be useful to scholars who seek to examine trends in construction both within and between makers, or throughout chosen historical periods or cultures. Some of the information included in the "remarks" category expands on this data in various ways. Atypical features, dating, authenticity, and ownership are dis-

cussed and clarified. Mechanical conversions and variations are noted: from harpsichord to piano (Goermans, 1754), from piano to harpsichord (Broadwood, date unknown), harpsichord with piano action (Kirkman, 1758, 1779), combined harpsichord and piano (Ferrini, 1746), enlargements from single-manual to double-manual harpsichords, or dismemberment of mother-and-child virginals into separate instruments. Other alterations to instrument construction and action are identified; some instruments were so heavily reworked that little of the original remains (Wiltenbrock, 1712). Hybrid instruments include a combined harpsichord and piano (Merlin 1780) and the clavorganum (harpsichord by Kirkman, organ by Snetzler, 1745); harpsichord, piano mechanism, organ (Tornel, 1777). As for restorations, the name of Dolmetsch occurs frequently, along with other builders. Exceptional instruments, such as the earliest surviving harpsichord (Vincentius, 1515), the earliest surviving Ruckers instrument (Ruckers, 1581), the only surviving double spinett mother-and-child virginal in nearly original state (Ruckers, date unknown), the earliest known surviving example with original soundboard decoration (Karest, 1548), the earliest surviving spinet built in America (Clemm, 1739), the only surviving harpsichord signed by John Broadwood alone (1793), and a clavichord that was being used as a bookcase (Hass, 1761) before being rescued, are chronicled. The particularities of instrument decoration are noted, such as arabesques, scrolling foliage, medallions, coats of arms, geometrical designs, marbleization, and allegorical, pastoral, or politically inspired paintings—a harping King David appears on several instruments (Antegnati, 1550; Battaglia, 1735; Kirkman, 1785, rose)—that appear on or within the cases. One heavily jewelled virginal, embedded with 1,928 precious and semi-precious stones (Rossi, 1577), is also described.

Information relating to previous private ownership is embedded in the "previous history" category. Harpsichord or clavichord owners identified include many prominent figures, such as Dr. John Blow (Ruckers, 1614), Bach (Mietke, 1702-4), Handel (Hitchcock, 1676; Ruckers, 1651; Shudi, 1729, given to one of his opera singers; Simpson, date unknown; Smith, date unknown; Traerl, 1726, a fretted clavichord used for composition when travelling),<sup>1</sup> Haydn (Hofmann, date unknown), and Mozart (Hass, 1764; Stein, 1762). The 18th-century English composer Charles Avison was an owner (Shudi and Broadwood, 1773), as was his near contempo-

rary, the music historian Dr. Charles Burney (Ruckers, 1640), who wrote about Avison. Personages of recent times include Sir Charles Stanford (Kirkman, 1773), Sir Hubert Parry (Shudi and Broadwood, 1781), the Widow (of Albert?) Schweitzer (Hass, 1732), Sir Donald Tovey (Hubert, 1784), and Wanda Landowska (Ruckers, 1633). Owner-musicians of our own day include Paul Badura-Skoda (Kirkman, 1787), George Malcolm (Shudi and Broadwood, 1775), Kenneth Gilbert (Couchet, 1671-3; Goermans, 1764, used in a recording of Bach's *Art of Fugue*), Colin Tilney (Bodechtel, 1750), and Christopher Hogwood (Hancock, 1723; Hass, 1761; Kirkman, 1776; Picinani, date unknown, from Colin Tilney). Professor Luigi Tagliavini, Bologna, Italy, possesses several instruments (Denis, 1681; Goccini, 1725; Guarracino, 1663). Names of royalty, members of the wealthy aristocracy, and other public figures are to be found throughout: Philip II of Spain (Ruckers, 1581, the earliest surviving Ruckers instrument, found in Peru), Frederick the Great (Marius, 1700; Shudi, 1766), Queen Sophia Dorothea, mother of Frederick the Great (Mietke, 1703-13), Marie Antoinette (Ruckers, 1632, taken to Switzerland by refugees), Queen Victoria (Kirkman, 1776, previously owned by Marie Antoinette), King George III (Ruckers, 1639), Emperor Joseph II of Austria (Stein, 1783), Elizabeth, Queen of Philip IV of Spain (Ruckers, 1612), Queen Louisa Ulrica of Sweden, daughter of the King of Prussia (Ruckers, 1618), and H.M. Queen Elizabeth II (Ruckers, 1612). George Washington, President of the United States, ordered a harpsichord for his granddaughter (Longman and Broderip, 1793), and George Harding, brother of a 20th-century president, had a mother-and-child virginal in his large instrument collection (Ruckers, 1623).<sup>2</sup> Other private owners include professional people of all sorts, musicologists, professors of music, military and naval officers—the program of a military ball in 1880 was found inside the case of a clavichord (Hicks, 1770). The English painter Thomas Gainsborough owned a harpsichord (Shudi and Broadwood, 1774). One harpsichord served as a property in a theater company for a time (Longman and Broderip, 1785), and a wing spinet had been converted into a writing desk (Longman and Broderip, 1780). The origin and succession of ownership is complex in many instances: some were found in nunneries (Weidner, 1697) and monasteries (Cristofori, 1720), one was found in a granary over an abbey stable (Shudi, 1741), another was found at the

Ford Mansion, George Washington's headquarters (Kirkman, 1755), and others were just "found." The names of Sotheby's and Christie's appear frequently as sales agents of these much-travelled and traded musical antiques.

These examples represent the richness and variety of the technical and historical information contained in this thoroughly researched and superbly organized volume; one can scarcely imagine what other hidden evidence still remains uncovered or what new relationships between the various categories may be revealed through the use of electronic database from which the published book is constructed. Perhaps the 21st-century edition will be published on CD ROM, incorporating electronic photograph reproduction techniques, but for now we must rely on published books, catalogues, and manuals.<sup>3</sup> The anticipated readership for this work will include musicologists and scholars, antiquarians, museum curators, instrument makers, and others with a practical or historical interest in harpsichords, clavichords, and their variants, for whom this new edition of a standard reference work will prove indispensable.

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

**Notes**

1. The connection between these instruments and Handel is tenuous in several cases. The ownership of the Ruckers two-manual harpsichord, 1651, is "alleged," as are the Simpson and Smith instruments. Another Ruckers harpsichord, 1612, attributed to Handel in Christopher Hogwood, *Handel* (Thames & Hudson, 1984), plate 54, p. 192, was not included in this book due to the lack of adequate evidence (correspondence from the editor).

2. These are described briefly in Larry Palmer, *Harpsichord in America: A Twentieth-Century Revival* (Indiana University Press, 1989), 11, 13; reviewed by the present writer in *THE DIAPASON*, June 1990.

3. See, for example, Christoph Rueger, *Musical Instruments and Their Decoration: Historical Gems of European Culture*, trans. ed. R. Schneeman (Seven Hills Books, 1986); Grant O'Brien, *Ruckers: A Harpsichord and Virginal Building Tradition* (Cambridge University Press, 1990), reviewed by the present writer in *THE DIAPASON*, February 1989, June 1992, respectively; Emanuel Winternitz, *Keyboard Instruments in the Metropolitan Museum of Art: A Picture Book* (Metropolitan Museum of Art, New York, 1961)—the earliest surviving Ruckers instrument, a double virginal by Hans Ruckers the Elder, 1581, is pictured on page 14, reproduced in *THE DIAPASON*, June 1992; Hans Neupert, *Harpsichord Manual: A Historical and Technical Discussion*, trans. F.E. Kirby (Barenreiter, 1960, 1968); and others listed in the Selective Bibliography.

**New Recordings**

*Dorothy Over the Rainbow—Improvisations on The Great Organ of The Cathedral Church of St. John the Divine—featuring Dorothy Papadakos, organist.* Pro Organo CD 7080; total time: 71:20 [DDD]; available from Pro Organo Direct, P.O. Box 8338, South Bend, IN 46660-8338; 800/336-2224; fax 219/271-9191; \$15.00.

Contents: *Trisagion* (live from Service); *Conditor Alme Siderum* (live from Vespers); *Hodie Christus Natus Est* (with Cathedral Choristers); *O Pavlos Stin Thalassa* (Paul at the Sea) by Dorothy Papadakos (with Mary Rowell, violin, William Sloat, bass/guitar, Yousif Sheronick, riq, bodhran and cymbal); *Picardy* (live from Service); *Auld Lang Syne* (live from Vespers); *The Lake*, by Paul Halley (with Paul Winter, soprano saxophone); *Deep Blue* (with the Humpback Whales from "Solo Whale" as found in *Songs of the Humpback Whale*); *Somewhere Over the Rainbow* by Harold Arlen and E.Y. Harburg; *Salzburg*.

Just as the New York City's Cathedral of St. John the Divine has become known as a cathedral for all the people, Dorothy Papadakos, in her role as Cathedral organist, has succeeded, by her unique musical inventiveness and stylistic diversity, in becoming a Cathedral Organist for all the people. This is proven in her debut CD recording on Pro Organo, with its intriguing title



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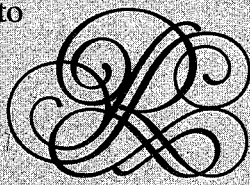




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"Dorothy Over the Rainbow." This disc contains 10 tracks, four of which were recorded live in recent years at Cathedral services, and the other six of which were recorded by Pro Organo engineers, headed up by organist/producer Frederick Hohman, in February, 1996. The four "live" tracks demonstrate just how exciting an organ improvisation can be when the practice is encouraged within the context of Christian worship. Contrasting with these four tracks are the six newly-recorded tracks from February recording sessions. Ms. Papadakos improvises one track with the young Cathedral Choristers under Jonathan Flucker, one with recorded sounds of the humpback whales, one with Paul Winter in a reading of Paul Halley's *The Lake*, one on the popular tune "Somewhere Over the Rainbow," one on the hymn-tune Salzburg, and best of all, Dorothy jams with a trio in a festive Greek piece (which although Greek and Irish, sounds every bit as much Yiddish!), penned by Ms. Papadakos herself, entitled "Paul at the Sea." The breadth and scope of the music coming from one artist and one organ, and the combinations of the organ with such a wide spectrum of styles and settings, is such that one cannot help but expand one's sense of the organ's role as a musical instrument. So great is the cross-over appeal of this album, that I would fully expect a consensus among many musicians in the industry resulting in a rare Grammy nomination for this organ disc.

The re-mastering of original live tracks and the quality of the Pro Organo-engineered tracks are the finest I have yet heard of any organ recording made at St. John the Divine. In the liner notes there is mention that a portion of the proceeds from sale of the album benefit The Great Organ's restoration fund; yet, the organ sounds so wonderful on this disc that one would hardly think anything at all was lacking in this E. M./Aeolian-Skinner organ (Opus 150-150A). Especially resplendent is the State Trumpet in the opening and closing tracks of the album. Organ specification collectors will appreciate that the entire specification is reproduced in the liner note booklet.

Dorothy Papadakos as a versatile improviser is shown in considerable depth in this album; however, my sense is that we have yet to see a peak in creativity for this organ improvisateur. Improvisations heard in this disc favor diatonic and jazz harmonies over those that are highly chromatic or atonal in nature. In addition, the great homage to classical forms and contrapuntal techniques in improvised music (i.e., use of fugue, variation, strict canons to name a few) as were exhibited by French greats Marcel Dupré and Pierre Cochereau, do not, at least to this listener, appear to be in the foreground in the improvisations captured on this disc. Nonetheless, Dorothy Papadakos proves most engaging. The key elements which propel her improvisations forward are the same elements which are most often respon-

sible for music's universal appeal: driving rhythm, frequent use of tonally-conceived melody, and a wide variety and range of dynamics and tone color. Using these elements, Dorothy Papadakos whips up tremendous climaxes and excitement with a very exciting organ in a great space which is legendary for great musical happenings. Take my word for it. If you did not have the chance to hear Dorothy Papadakos in person at the 1996 AGO National Convention, this disc is the next best thing to having been there. It's as much a trip through the rainbow as it is over the rainbow.

—Bernard Durman  
Pleasantown, CA

**To Thee All Angels Cry Aloud. Organ Works Inspired by the "Te Deum." Played by Christopher Young. Pro Organo CD 7081. Available from Pro Organo, 800/336-2224. \$15.00.**

This disc (64 min.) includes *Improvisation on the "Te Deum"* (transcribed by Durufflé) and "Fantasie-Choral" (from *L'Orgue Mystique XXV*), both by Tournemire; *Te Deum*, by Imre Sulyok; "Canto Arioso" (2nd movement of *Te Deum trevirensis*), by Hermann Schroeder; "Te Deum laudamus" (2nd movement of *Te Deum laudamus für Orgel*), by Augustinus Franz Kropfreiter; *Paraphrase on "Te Deum"*, by Dupré; *Te Deum for Organ* (op. 11), by Jeanne Demessieux; and *Three Gregorian Sketches for Organ*, by Timothy Tikker.

The recording is the result of a happy collaboration involving Young, organ-builder John-Paul Buzard, and Timothy Tikker. Buzard commissioned Tikker's "Sketches," which were written, partially at least, with the Buzard organ in the Episcopal Chapel of St. John the Divine (Champaign, Illinois) in mind. Five of the compositions heard here are recorded on that organ, the others (Tournemire's "Fantasie-Choral" and the selections by Sulyok and Kropfreiter) on the Buzard instrument in St. Matthew Roman Catholic Church, also in Champaign.

Christopher Young, head of the Organ Department at Indiana University, is one of the most active and also one of the best of the younger generation of American organists. He is quite familiar with the two organs heard here, and the playing is first-rate. The listener is almost unaware of the numerous technical challenges and can enjoy the neat phrasing and careful articulation, as well as Young's obvious love of this music.

I am not a great lover of improvisations written down by someone other than the original performer, but Durufflé's transcriptions of Tournemire certainly result in effective and sometimes moving works for organ. The organ at St. John's provides the necessary colors and the possibilities for a wide range of dynamics. The variations in the "Fantasie-Choral" work beautifully, helped by a sympathetic acoustic at St. Matthew's, and the various solo stops

are suitable and often lovely. Dupré's "Paraphrase" makes little direct use of the *Te Deum* theme. While many will no doubt disagree, I find this little-known work a display piece of limited musical value. Young plays this and the closely related and even more difficult Demessieux work as well as I have ever heard them played.

Sulyok, a Hungarian composer and student of Kodaly, wrote an intriguing version of the *Te Deum*; three fugues are held together by the cantus. Possibly a brighter sound would be preferable for this work. Schroeder, very well known indeed in much of Europe, wrote his three-part "Te Deum trevirensis" for the dedication of the new organ in Trier cathedral, where he was organist for a number of years. The second movement shows off the organ's solo voices—clarinet, flutes, celeste, and oboe—the result is very satisfying, although quite different from performances of the work that I have heard on German instruments. Kropfreiter is perhaps better known for his work as organist in St. Florian than for his activities in Vienna. Like Schroeder, he is a most prolific composer for the organ, and is widely performed in Europe. The three-part "Te Deum" is much more "modern" than Schroeder's and makes extensive use of unusual rhythmic patterns, angular melodic lines, and sometimes acerbic harmonies.

Tikker's "Sketches" fit here because of the final movement, a "Fantasy Paraphrase" based on the *Te Deum*. The first movement is based on "Kyrie Orbis Factor" and the second, a fugue without meter, on "Asperges Me." The work, definitely French in inspiration, is too complicated to be analyzed here. Tikker had not, as far as I know, heard the organ at St. John's live, but he has written a work that comes off well on this instrument. This recording was made before the official premiere of the work, although one section was in fact performed by Young at St. John's on New Year's Eve 1995! I find the third movement by far the most satisfying. The first movement, "Prelude," makes excellent use of organ color, but seems rather too long for its ideas. In his excellent notes, Young refers to the "milk chocolate richness of coupled foundation stops" in the fugue; I found the result a little too rich. The final movement has a clearer focus, for me at least, and will perhaps be played often alone.

The organ of St. John the Divine is a two-manual of 37 ranks, conceived as an English cathedral organ in miniature without being in any sense a copy. It is convincing in the 19th- and 20th-century music of the English and French schools and sounds quite at home here, with a wide selection of solo voices and solid choruses. The high-pressure tuba proves effective in place of the trompette-en-chamade specified by Demessieux. The organ at St. Matthew's is slightly smaller, two manuals and 31 ranks, built in the style of that rather amorphous creature, the 19th-century American Catholic organ. Choruses and solo voices sound well here. I do not, however, think that this recording shows off the most notable feature of this instrument. In real life, it sounds remarkably grand and imposing for its quite modest size!

My only criticism of this recording is that the *Te Deum* theme eventually becomes wearing and I found that I

enjoyed the disc more by listening to the works in groups rather than listening to the whole program at once. A rather minor objection! This well played disc of modern, but easily accessible, music on fine organs should delight almost everyone!

**Pièces de Concours from the Paris Conservatory. Played by Craig Cramer. Arkay AR6146. Available from Organ Historical Society, \$14.98 (members \$12.98), 804/353-9266.**

The disc (64½ min.) contains: *Verset pour la fête de la dédicace* (Messiaen), *Essai* (Langlais), *Trois variations sur un thème chromatique* (Cochereau), *Prélude et danse fuguée* (Litaize), *Prélude et fugue en Ut* (Demessieux), *Pièce en forme de mosaïque* (Grunenwald), *Chaconne* (Henry), and *Sonate en Trio* (Langlais). These are, in chronological order, the pieces commissioned for the competitions in the years 1961-68, the first years of the organ *solo de concours*.

It is good to have these pieces, some of them very rarely heard, presented as a group, and in that sense this recording will be welcomed by many organists and, perhaps above all, teachers. The performer provides brief but useful notes on the various compositions.

Unfortunately, the purely musical enjoyment is limited. Understandably, a request to write what is essentially a technical study may not inspire any composer. Of this group, only Litaize responded with a work of really high quality; *Prélude et danse fuguée* is probably both his best and his most-played composition, and it shines like a jewel here. Most of the other works are uninspired, and the compositions of the major composers, Messiaen and Langlais, certainly do nothing to enhance their deserved reputations. Actually, the least-known work, Jean-Claude Henry's rather acerbic *Chaconne* on a twelve-tone theme, was a pleasant surprise. Listeners may find that rearranging the order of the compositions will make the disc somewhat more enjoyable.

The organ used is a neo-classic instrument in the Cathedral of St. Pierre in Angoulême, built in 1965 by the firm of Beuchet (Nantes). It is a three-manual of 55 stops (77 ranks). I do not think the late and controversial French version of the *Orgelbewegung* produced many really good instruments, and this is not one of them. The choice of the organ is to some extent understandable. These compositions were written for a neo-classic instrument, not a French symphonic organ, and the specification makes an authentic rendition possible. The tone is clear, until the reeds are added, but quite harsh; full organ, at least on the recording, consists of very harsh upperwork above a blanket of growling reeds. More successful are some of the softer solo voices.

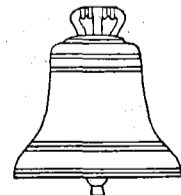
The disc is redeemed, for me, by the splendid playing. Cramer, who teaches at the University of Notre Dame, studied with André Marchal, among others. He is well known throughout the United States as a recitalist. One is scarcely aware of the numerous nasty technical difficulties. The playing is always convincing, and Cramer brings out the structure of each piece; he also makes suitable allowance for the acoustics of

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the cathedral. Neither the music nor the organ can be recommended with any enthusiasm, but anyone interested in really fine organ playing will not be disappointed.

—W.G. Marigold  
Urbana, IL

## New Organ Music

**Sonata-Fantasia, Vladislav Uspensky.** Editions Eschig M.E. 8959, Theodore Presser, sole selling agent. \$30.25.

This work was written in 1992 by Russian composer Uspensky and was premiered by Wolfgang Stockmeier in 1993 in St. Petersburg. As the title indicates, it is freely structured and quite improvisational in nature, shifting freely among mid-century devices, such as polychords, chord streams, and rhythmic ostinati, and more avant-garde cluster techniques. The piece is consistently fascinating, almost kaleidoscopic in its coloristic effects. Its difficulties are not insurmountable. Serious organists may be interested in performing it for sophisticated audiences, but it is probably too harsh for most listeners.

**Wondrous Cross, John A. Behnke.** Concordia 97-6643. \$7.95.

This excellent collection contains five chorale preludes for Lent. The tunes that are treated include *Stricken, Smitten and Afflicted* (2 settings); *O Darkest Woe; Do Not Despair O Little Flock; When I Survey the Wondrous Cross and God So Loved the World*; and *If You but Trust God to Guide You*. Of moderate difficulty, these pieces are harmonically interesting and carefully constructed. They are clearly intended for use in church services and are perfect for a time of year when practice time is extremely limited.

—Warren Apple  
First United Methodist Church  
Salisbury, NC

**11 Compositions for Organ, Set VI, Charles Ore.** Concordia 97-6517, \$10.95.

Advent, Christmas, and Epiphany hymns are the basis for pieces in this collection. Most are extended pieces with several "stanzas" of hymn melody contained. For something different, try the "cha-cha" setting of "Veni Emmanuel," the jazzy "Away in a manger," or "Divinum mysterium" in 6/8 time. The composer likes broken chord style and 16th-note scales in the accompaniment, and shows clever use of harmonies.

**Voluntary for organ, Johann Christoph Pepusch, ed. David Sanger.** Oxford 375635-8, no price listed.

The composer (1667–1752) began his career as an employee of the Prussian court. He subsequently moved to England, gaining fame as a composer of church and theatre music, a teacher (students included William Boyce), theorist and organist. In the preface the editor states, "It would seem that Pepusch's voluntary is an amalgam of almost all the available voluntary styles and registrations of the period, and the diversity and length of certain movements make them suitable for performance individually, for example, *Trumpet*, or perhaps in pairs, such as *Stop Diapason* and *Cornet*. It is possible that these voluntaries may have been intended to show off the different combinations of stops available on a newly built organ." Keys change from movement to movement, providing variety. The "Sex-quealter" has an active bass line. The movements marked "Slow" provide transition and modulation between the faster movements. There are 12 sections of mostly 2–3 part writing. A fugue concludes the piece, complete with a cadenza.

**Sent Forth: Short Postludes for the Day, Robert J. Powell.** Augsburg Fortress 11-10612, \$8.50.

Commissioned by the Oklahoma City AGO chapter, this collection contains ten settings of hymn tunes. Although many of the tunes fit the bill of recessionary hymns which could be followed by these postludes based on them, others, especially based on plainsong melodies, seem out of place in a collection such as this. The collection features a great deal of variety in writing style from piece to piece.

—Dennis Schmidt, DMA  
The Bach Festival of Philadelphia

## New Handbell Music

**Angels from the realms of glory, arr. Cynthia Dobrinski.** Agape (Hope) No. 1870, \$2.75, 3–5 octaves (M+), AGEHR level 3/4.

A sprightly fanfare precedes the familiar carol along with some delightful special effects and reharmonizations. One verse is given to the bass clef ringers with a triplet pattern in the trebles, and a bouncy verse plucked or played with mallets in a swinging 6/8 meter leads to a stirring final statement in the original key with much fanfare. Highly recommended.

**Hark! A Child is born, Sharon Elery Rogers.** Presser #114-40859, \$2.25, 3, 4, or 5 octaves (E+).

Based on *Puer nobis nascitur* (Latin Carol) and *Hark the herald angels sing* (Felix Mendelssohn), this arrangement offers basic handbell fare with some special effects, and is playable by most choirs (note values of quarter, half and whole).

**Jingle Bells, arr. Cynthia Dobrinski.** Agape (Hope), No. 1326, \$2.50, 3–5 octaves (M).

This arrangement offers the traditional tune without a lot of special effects and extra material to detract from the melody and rhythm. A single key change takes one verse to a slower pace and then returns to the opening upbeat setting. Very playable as well as listenable.

**The March of the Kings (La Marche des Rois), Old French/Bizet, arr. Valerie W. Stephenson.** Agape (Hope), No. 1881, \$3.25, 3–6 octaves (D), AGEHR level 4.

This wonderful minor-key melody is ideal for handbells. After an opening statement, the tune is taken in double time and then presented in canon. Another verse is in canon in the treble with rhythmic chords in the bass played on mallets, and the work ends in major.

The well-written material could be handled by most choirs with versatile players.

**Tidings! A Christmas Carol Fantasy, arr. Douglas E. Wagner.** Belwin Mills, for 3, 4, or 5 octaves of handbells and organ (or concert band), each available separately: handbell score WBHB9611, \$2.00; organ score WBHB9611OR, \$3.50; band score BD9647, no price given (M).

The combination of organ or band with bells is quite successful. With the familiar carols ("O come, all ye faithful," "Hark! The herald angels sing," "Silent Night," and "Joy to the world") there are hints, in one-measure phrases, of other carols. Easily handled by most handbell choirs.

**Noel Nowlet (Sing we now of Christmas), traditional French, arr. Barbara Kinyon.** Agape (Hope), No. 1860, \$2.50, 3 octaves (M-), AGEHR level 3.

The tune, in minor mode, has a light and simple quality, even with a verse of chromatic chords beneath it. The key changes to six flats, giving the ringers some practice in E-flat minor. The arranger states that the piece may be used at Easter with the title "Welcome happy morning" or "Now the green blade riseth." Delightful music.

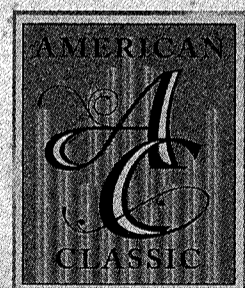
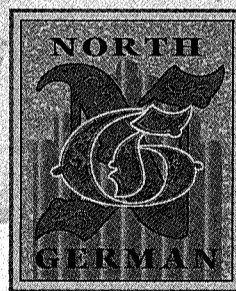
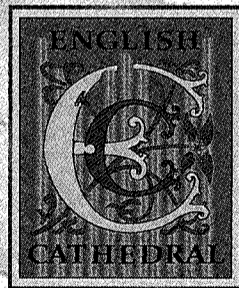
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## A concert organist's pilgrimage

by Carol Williams



Carol Williams

On November 24th 1996, I was privileged to play at the Church of St. Sulpice in Paris immediately after the Sunday morning service. This was a uniquely moving experience. My "audition," as such a contribution is known, was made up entirely of compositions from "the golden age of French organ music"—to use the phrase so aptly applied by Felix Aprahamian—and it presented the opportunity to play superb music on one of the finest instruments in the world in a church that will be associated for all time with famous recitalists and outstanding composers of organ music.

The current *organiste titulaire*, Daniel Roth, was appointed in 1985. He is only the fifth musician to hold this eminent position since the completion of Aristide Cavallé-Coll's masterpiece which was formally inaugurated on Tuesday the 29th of April 1862, when it was played in turn by Saint-Saëns, Franck, Bazille and Guilmant. Daniel Roth's predecessors are Louis James Alfred Lefébure-Wély (1863-1870), Charles-Marie Widor (1870-1934), Marcel Dupré (1934-1971) and Jean-Jacques Grunenwald (1973-1982). The present instrument incorporates the original organ built by Clicquot together with the casework by Chalgren. Completed in 1781, this too was formally inaugurated by four eminent organists—Couperin, Balbastre, Charpentier and Séjan.

My first practice was from 1:00 pm until 2:30 pm on Saturday and I was accompanied by Daniel Roth, who was immensely supportive. Even though I had played this organ under his expert guidance some years ago, I was nevertheless immediately aware of characteristic problems such as the time lag on the Swell organ in quieter passages because this division is such a long way above the console and the building is so large. But, after a while, one adjusts to this and to features such as the Swell



Daniel Roth

pedal being on the extreme right.

When one has listened to that magnificent Cavallé-Coll sound and then savored the view of the church from the organ loft with the late autumn sun filtering through to illuminate the gray stone walls, it is memorable in every sense. And one can readily understand why Cavallé-Coll is believed to have been so proud of this wonderful instrument.

My second practice was from 7:00 pm until 8:30 pm and, now, I was privileged to see this famous church in the dark with the street lights shining through the windows to provide some eerie reflections in this vast space. As I settled down at the instrument, it was fascinating to learn from Daniel Roth that Widor played his world-famous toccata on the Grand-Choeur with couplers being operated when necessary. As one plays this organ, one is acutely aware of the beautiful blending of the sounds that reverberate around the church. This more than offset the relatively heavy action of the five-manual instrument despite its use of Barker levers. Indeed, it allowed me to appreciate fully the sentiment expressed by Widor that "Had I not felt the seduction of these tone-colors, and the mystical charm of these sound-waves, I should never have composed church music."

On the Sunday morning I met Daniel Roth near the historic door—not far from the beautiful paintings by Delacroix—through which so many eminent organists and notable visitors have ascended to the organ loft and I was introduced to my two registrants (Hervé Lussigny and Hervé Gicquello) before we made our way up the long narrow spiral stone staircase. We arrived at the organist's room which, predictably, is steeped in musical history with a fine bust of Widor and pictures of eminent people including Cavallé-Coll, Dupré and Schweitzer. The room itself is in royal red with dining chairs, a writing desk and, importantly, a heater. It was here that I awaited my call to the console and, knowing that Widor rests in the crypt below the church, I have to say that it is an experience I shall always remember.

The church bells signaled the impending service, and at about 10:15 am a steady stream of Parisians rapidly supplemented the small group that had arrived early for mass. Then the bells fell silent and a peaceful rest descended upon the church before Daniel Roth began playing Reger's *Te Deum* in which the beautifully blended sounds gradually filled the entire building and, in doing so, established a state of solemnity and of majesty that is difficult to express in words.

nity and of majesty that is difficult to express in words.

And the congregation continued to grow as Reger's music, so wonderfully interpreted, dominated the scene until the main organ gave way to the "petite" organ at the other end of the church which was also used during the service. By 10:45 the church was almost full and the congregation listened attentively as the choir, unaccompanied after an opening note from the organ, provided further music. And the Reger *Melodia* played by Daniel Roth provided a gentle background to the Offertoire while Reger's *Benedictus* during Communion was quiet yet impressive and the closing hymn, superbly embellished on the main organ between verses, brought that part of the service to an end.

It was at this point that I made my contribution, opening my recital with Widor's *Marche Pontificale* from his *Symphonie I*. The powerful "tutti" thundered around the church and, with the instrument guiding me on the tempo, I savored the majesty of this wonderful creation and was deeply conscious of the fact that it had been composed by Widor and that he must himself have played it on numerous occasions on this very organ.

I then played *Le Monde dans l'attente du Sauveur* from Marcel Dupré's *Symphonie-Passion*, Widor's successor whose period as titulaire combined with Widor's impressive 63 years to give a century of outstanding organ music at St. Sulpice. This work, with its persistent rhythm, provided a striking contrast with the *Marche Pontificale* and, inscribed "A Charles Courbois—En souvenir du Grand-Orgue Wanamaker de Philadelphie," started life as an improvisation.

For my closing piece, I remained with the French music I love but reflected on this occasion my British nationality by selecting Louis Vierne's *Carillon de Westminster*. The whole piece is a magnificent crescendo and, on this splendid Cavallé-Coll, it was a joy to play.

Then, in the best French tradition, Daniel Roth improvised for several minutes as he introduced and amplified many well-known themes. Later, for a shorter service that followed, he played an organ transcription of Bach's *Prelude and Fugue BWV 904* for harpsichord. The service came to an end at 1:15 pm.

I sincerely recommend that any organist visiting Paris should try to attend the Sunday morning service at St. Sulpice—it is an event never to be forgotten.

Carol Williams, Yale University Organist, comes from the UK and travels much in the USA and Europe giving concerts—she specializes in popular tuneful organ music—promoting the King of Instruments.

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# "Father" Johnson & The Westfield Builders

Susan Armstrong-Ouellette

Since its agricultural beginnings in 1669, Westfield, Massachusetts has evolved from an economy of farming and tobacco growing, to industries related mostly to forest products. Even though three rivers pass through Westfield, they were unpredictable as sources of energy because at that time there were no dams to control the seasonal floodings and dry spells. The rivers were the bane of organ builders' existence, whose shops depended on water-driven machinery. Westfield was never to grow into a large industrial town because of this limited source of power. Another factor that affected trade up to the 1800s was the lack of easy transportation for finished products.

As crop cultivation began to play a lesser economic role at the beginning of the nineteenth century, the making of buggy-whips rapidly took over as the major industry of Westfield. The town came to be known as "Whip-City" among the workers who were drawn to the many whip factories for employment. This manufactory dominated the city of Westfield until the advent of the automobile in the 1920s.<sup>1</sup>

Since there was a large demand

throughout the country for buggy-whips, there grew also a need for a means for transporting this finished product. Work began on the New Haven and Northampton Canal early in the nineteenth century, and William R. Johnson, father of William Allen Johnson, was drawn to Westfield in 1819 to work as a contractor on the canal.<sup>2</sup>

William Allen Johnson, "Father" to all of the organbuilders of the city of Westfield, was born in Nassau, New York on 27 October 1816. His parents moved to Westfield when he was three years old. At the age of thirteen, he worked on a farm, and later in a glue factory; he then worked in one of the many whip factories. He apprenticed to a stone mason, and set himself up in this business, working as a mason until he was 30 years old.

In 1843, Johnson was completing the task of laying the brickwork to the new Methodist Church building, his parish church, when a Hook organ (their Op. 50) was delivered. This event awakened his interest in organs. Hook, like most organ builders of the period, found it economical to hire local men to set up their organs in far-away locations, saving the firm on travel expenses for their employees. Johnson thus made his first

foray into organ building when he was hired to help in setting up this new instrument. The following winter, when the weather was too severe for him to ply his trade as a stone mason, he built a small parlor organ of his own based on what he learned while erecting the Hook organ. Continuing this new-found interest, Johnson built eight one-manual parlor organs between 1844 and 1847 during the winter months. He then put away his mason's tools forever in order to pursue building organs as a full-time business.

Just as Bernard Smith (c. 1630-1708) was referred to as "Father" by those who came after him out of respect for his ability as a craftsman and mentor, so is "Father Johnson" alluded to here: he was a largely self-taught master organ builder who passed on his skills to many who followed him. He trained excellent men, some of whom later left his firm to establish themselves as builders of fine organs. Having no master builder from whom he could learn, Johnson read what he could about his new trade; among his possessions was a first edition of Hopkins & Rimbault's *The Organ: Its History and Construction*.<sup>3</sup> And so, this author gives him the title "Father" Johnson, in the same tradition as the English builders, "Father" Smith and "Father" Willis.

Johnson built his first church organ in 1848 for Grace Episcopal Church in Chicopee (then called Cabotville), Massachusetts. The first of three organs he was to build that year, it is not extant today. That one-manual instrument was described by a local reporter:



William A. Johnson

It is pronounced by competent judges to be unsurpassed by any Organ of its size (6 stops) in the strength, richness, and delicacy of tone. Mr. J's perfect success in this first attempt at Church Organ building, must place him in the first rank of manufacturers . . .<sup>4</sup>

Johnson joined the Mt. Moriah Masonic Lodge early in his career; eventually he became the second Master. It was an extremely powerful organization during that period, and proved to be a very useful business connection to Johnson, as one might assume from this glowing newspaper report. Most influential businessmen were Masons, and there is a long list of Johnson

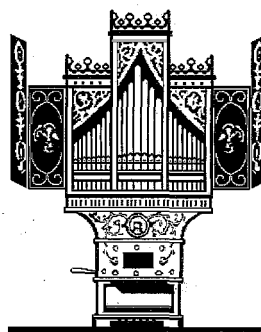
Susan Armstrong-Ouellette, AAGO, is past Dean of the Merrimack Valley AGO chapter, and holds the DMA in organ from Boston University. She also studied with Anton Heiller in Austria and Michel Chapuis in France. She has performed in Europe, Canada, and the United States. Active as a writer, her articles have appeared in *The American Organist*, *The Tracker*, and *New England Organist* magazines. Armstrong's slide-show lectures on Everett Titcomb, William Johnson, "Father Johnson and the Westfield Builders," have been featured at AGO chapters and church groups. She has made recordings on the AFKA label: *Musique de la Basilique at Mission Church in Boston*; *Romantic Masterpieces at All Saints Cathedral, Albany, NY*; and *Centennial Celebration at Sacred Heart, Waterbury, CT, on the 1892 Johnson organ*.



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Principal	8'	Celeste	8'	Subbas	16'
Rørfløjte	8'	Gedakt	8'	Bordun	8'
Oktav	4'	Spidsgamba	8'	Principal	8'
Blokfløjte	4'	Kobbelfløjte	4'	Oktav	4'
Quint	2 2/3'	Principal	4'	Fagot	16'
Oktav	2'	Rørquint	2 2/3'	Skalmej	4'
Mixtur	IV	Traversfløjte	2'	<b>Couplers</b>	
Cymbel	II	Terts	1 3/5'	Sv. + Ped.	
Fagot	16'	Mixtur	III	Hv. + Ped.	
Festival Trompet	8'	Obo	8'	Sv. + Hv.	
Cymbelstjerne		Trompet	8'		
		Tremulant			



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employees on the membership roster of the Mt. Moriah Lodge.

Johnson's Opus 16, built in 1851 for the Congregational Church of Haydenville, Massachusetts, is an important organ to historians because it is a two-manual instrument which exists only slightly altered. When the congregation decided to replace it with a larger Johnson in 1874, Op. 16 was sold to First Congregational Church of Whately, Massachusetts for \$100. Correspondence between the two congregations reveals that the latter felt that it "... would attract young people if there was an organ."<sup>5</sup> In 1914, the organ was sold again to the Congregational Church of Heath, Massachusetts (now Union Church). Elderly members of the Heath community, which has an elevation of over 2,000 feet, recalled watching the organ arrive by horse-cart; the facade pipes still have dents in them today incurred through that eventful ride on bumpy dirt roads. The organ has been further identified through dated graffiti found in the interior, which were written by bellows-boys from each location. It is the earliest extant organ built by Johnson, the sixth church organ to come from his shop, and remarkably, it is still in use for weekly services.

The Congregational Church of Stoddard, New Hampshire houses the second oldest Johnson organ, built for the Unitarian Church of Petersham, Massachusetts: Op. 27, dating from 1853. Although the organ has no nameplate or writing in its interior to identify it as a Johnson, there are many details of its construction that are the same as those in Op. 16, indicating that it was built by William Johnson.<sup>6</sup> Op. 27 was sold to the Union Baptist Church of Cambridge, Massachusetts after 1901. Hand-writing found inside the organ established that it was sold in 1932, when the Stoddard Church acquired it. The organ was hand-pumped until 1970, and still provides music for summer services in Stoddard.

Johnson was building organs in a small shop across the street from his home by 1852. Among his earliest employees was Edwin Hedges (1834-1903); he began working in Johnson's shop in 1852, becoming head pipe-maker in 1855. Though all metal and reed pipes voiced for the Johnson firm were made by Hedges, or men under his supervision, he started up his own business in 1856, occupying space in the Johnson shop while supplying pipes to other builders as well as Johnson.<sup>7</sup> Hedges is unique in that he did not start his own organ-building firm, but trained many of those who did. His son, Edwin B. Hedges, was among those who apprenticed under him as reed-voicer. When the Johnson & Son factory closed in 1898, both Hedges and his son continued to make reed pipes for their other customers. After the death of his father in 1903, Hedges carried on the pipe-making business. He sold the concern to Dennison Organ Pipe Company of Reading, Massachusetts, successor to Samuel Pierce (1819-1895). He worked for Aeolian Skinner from 1944 to 1948, and later voiced pipes for Dennison.<sup>8</sup>

William Viner (1790-1867), an Englishman, studied music with Charles Wesley (1757-1834), later emigrating with his six sons to this country in 1859. The elder Viner taught organ, piano, and harp to the residents of Westfield, while all six sons worked in the Johnson factory. Charles Viner (1839-1919) was the only one of those sons to set himself up in the business of organ building. He established a shop in Buffalo, New York with his son Charles B. (1872-1962), who was also a Johnson & Son voicer, in the late 1890s. The Viner & Son firm, which remained in business until 1963, was responsible for new organs as well as the electrification of many old ones (including many Johnson organs) as well as maintenance work.<sup>9</sup>

Emmons Howard (1845-1931) became an apprentice in the Johnson shop in the late 1860s. He worked for Steer & Turner, and later opened his own successful shop in 1883, building

mostly small tracker organs in the same style as Johnson for churches in New England and New York State. Though his business remained small—employing only twelve men in the 1890s—Howard made a name for himself with a large organ for the Pan-American exhibition organ in Buffalo in 1901.<sup>10</sup>

Adam Stein (1844-1922) was born in Darmstadt, Germany. He came to this country in 1850 to apprentice in New York, and later worked in the Johnson shop from 1870 to 1878. He went to Baltimore in 1881 to manage a branch factory for Hilborne Roosevelt, after having been superintendent of Frank Roosevelt's factory in the Bronx. In all, he oversaw the construction of over 150 Roosevelt organs. Upon Roosevelt's retirement in 1893, Stein took over the Baltimore factory, renaming it the Stein Organ Works, and building fifty organs under his own name. From 1915 to 1950 the firm Stein & Son was engaged in mostly maintenance work.<sup>11</sup>

James Treat (1837-1915) worked for Johnson until at least 1862, the year that he and Steer wrote their names in the swell-box of a Johnson organ which they installed in the Congregational Church of Middlebury, Vermont (Op. 131). After leaving Westfield, Treat went to work for Henry Erben in New York City, and in 1876 he was employed by Hutchings-Plaisted of Boston. His association with the Methuen, Massachusetts philanthropist, Edward Francis Searles (1841-1920), which began in 1886, provided him with opportunities to build many large and splendid organs.<sup>12</sup>

John Wesley Steer (1824-1900) was undoubtedly Johnson's most serious rival after striking out on his own. He began as a voicer in the Johnson shop in 1855. It is interesting to note that Steer married a woman named Ruth Baines Johnson in 1846, who listed William Johnson as her father on the marriage certificate. Ruth was 19 years old at the time of her marriage, which means that William Allen Johnson was only 11 years old at the time of her birth. It is remarkable, though, that the small town of Westfield would have had two men named William Johnson.

By 1860 Steer had become such an important member of the firm that Johnson sent him to install and voice Op. 100 for St. Peter's Episcopal Church in Hebron, Connecticut, writing to a vestryman, "... I have sent the man who has set up and tuned my best organs for five years past and who is fully competent to all parts of the work."<sup>13</sup> Two weeks later, Johnson wrote a letter noting the church's payment for the organ, while voicing a sentiment that reflected the politics of the time:

... I heard of the nomination of Honest Old Abe. I have never felt more like throwing my hat up for a shout than I did at that moment for I felt that the nomination was one "fit to be made." I trust we will elect him.<sup>14</sup>

After eleven years of distinguishing himself in the Johnson factory, Steer decided to start up his own business in 1866. A year later, the *Westfield News Letter* reported that "... Mr. J. W. Steer has just completed at his shop, in this place, an organ for the Third Presbyterian church, Albany, N.Y. ... costing \$3,050."<sup>15</sup> He was in the process of entering a partnership with George Turner while installing his second organ for the Congregational Church of Albany, which also received mention in the *Westfield paper*:

Mr. John W. Steer of this place, has an organ nearly completed for a church in East Albany, N.Y., which ranks high for sweetness and delicacy of tone ... we pronounce it a model for its harmonious sounds. Mr. Geo. W. Turner has connected himself with Mr. Steer in the manufacturing of Church Organs.<sup>16</sup>

George William Turner (1829-1908) was hired by Johnson to build actions in 1859. In 1868, after having been in business together for a year, Steer & Turner moved into an organ factory directly

across the street from Johnson's shop. In the late 1860s, Emmons Howard left Johnson to work for Steer & Turner, remaining there ten years. (In 1890 Turner would become Howard's representative in Buffalo.) Their first three-manual organ, Op. 19, was built in 1869 for St. Thomas Episcopal Church of New Haven, Connecticut, and had thirty stops. The stop-list however, differed little from a Johnson organ of that same period and size. According to the *Daily New Haven Journal and Courier*, the organ case was gothic in style; made of American chestnut, containing ornaments of black walnut. The pipes were painted in a chocolate colored background, and decorated with bright colors.<sup>17</sup>

Dudley Buck, a prominent recitalist and composer was a great admirer of Johnson organs, and was responsible for the sale of many of the fifty organs that Johnson installed in Chicago. In 1869 he bought Op. 294, a large three-manual organ for his studio. It contained the newly-patented "Clapp Leaf-Turner," a device that when activated by a pedal, would turn pages. With typical exaggeration, the *Westfield paper* described it as: "... a monster organ, the finest in the world."<sup>18</sup> It was lost however, along with Buck's studio and several other organs, in the great Chicago fire of 1871.

Late in 1869, the *Times* reported that Johnson had shipped an organ every eight working days for the past two years.<sup>19</sup> This is impressive even by today's standards. Steer & Turner was only able to produce an average of four-teen organs a year from 1867 to 1900.

To keep his competitive edge, Johnson supplied churches with "specialty stops." According to one report in 1870, they installed a "... Quintadense, which is a comparatively new stop, and which Johnson Jr. has been very successful in voicing."<sup>20</sup> Though the Quintadense name is found in early Tannenbergs organs, it was decidedly a new sound in German organs of the late nineteenth century, most notably the Boston Music Hall organ which was installed in 1863, and many were eager to copy it. Edwin B. Hedges wrote:

... John Wilcox, a well known Boston organist of that period who was an admirer of the Johnson instruments, copied the scale of this stop and sent it to Johnson & Son. My father made the stop, and William Johnson voiced it, and I think I am correct in supposing this to be the first stop of this kind to be made in this country.<sup>21</sup>

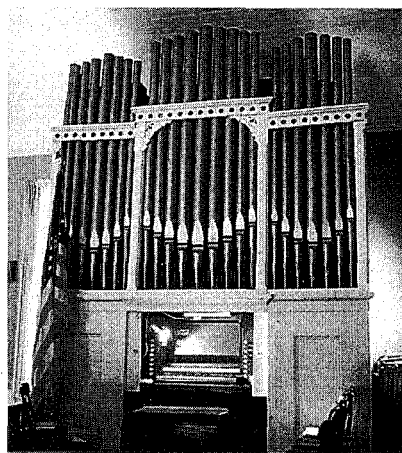
Considering Hedges' long experience in voicing stops, this is an interesting statement. The Quintadense in the Tannenbergs organs was of a different scale, and so Hedges is correct, even if the terminology was used over a half of a century earlier.

Johnson continued to have success with his "specialty-stops," as Wilcox later ordered a seven-rank cymbal for the Church of Immaculate Conception in Springfield, Massachusetts. The firm also supplied a vox humana stop to St. Thomas Church of New York City that same year.<sup>22</sup>

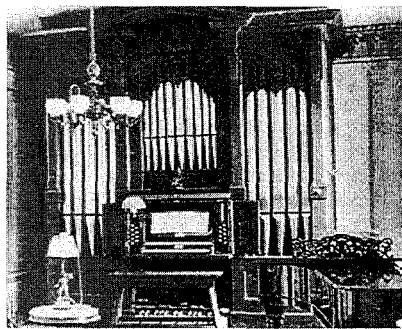
An invention which proved to be important to all of the organ builders was the water motor. As organists were demanding a bigger sound and high-pressure reeds, it was quickly understood that this new invention could provide far more volume, as well as fill the need for higher pressures; it was patented by the Boston Hydraulic Motor Company on 10 May 1870. Because of this, larger organs with more power could now be built.<sup>23</sup>

Thomas Dyson came to Westfield during the 1870s, becoming Johnson & Sons' reed voicer. His skills were important to Johnson, who was developing his famous patented reeds. Dyson, a prominent musician in Westfield, was choir director at the same Methodist Church that Johnson helped build during his days as a stone mason. Like Hedges, he never started his own business, but was content to work in the Johnson shop.

On 13 April 1871 Johnson's factory



Union Evangelical Church, Heath, MA. William A. Johnson organ.



Dudley Buck studio, Chicago, IL. William A. Johnson, op. 221, 1867

Dudley Buck Studio, Chicago, IL. William A. Johnson, op. 221, 1867

**GREAT**

- 8' Open Diapason
- 8' Melodia
- 4' Suabe Flute
- III Mixture
- 8' Clarionet (tc)

**SWELL**

- 8' Open Diapason (tc)
- 8' Salsicional (tc)
- 8' Stopped Diapason
- 4' Principal
- 8' Trumpet

**PEDAL**

- 16' Bourdon

St. Thomas Episcopal, New Haven, CT Steere & Turner, Op. 19, 1869

**GREAT**

- 16' Open Diapason
- 8' Open Diapason
- 8' Bell Gamba
- 8' Wood Flute
- 4' Suabe Flute
- 4' Octave
- 2 1/2' Twelfth
- 2' Fifteenth
- IV Mixture
- 8' Trumpet

**SWELL**

- 16' Bourdon
- 8' Open Diapason
- 8' Keraulophone
- 8' Stop'd Diapason
- 4' Flute a' Cheminee
- 4' Octave
- 2' Flautino
- III Dolce Cornet
- 8' Trumpet
- 8' Oboe t.c.
- 8' Bassoon (12 notes)

**SOLO**

- 8' Geigen Principal
- 8' Dulciana
- 8' Melodia
- 4' Flauto Traverso
- 2' Piccolo
- 8' Clarionet

**PEDALE**

- 16' Double Open Diapason
- 16' Bourdon
- 8' Violoncello

**Mechanical Registers**

- |                 |                 |
|-----------------|-----------------|
| Swell to Great  | Solo to Pedale  |
| Swell to Solo   | Swell Tremulant |
| Solo to Great   | Solo Tremulant  |
| Swell to Pedale |                 |

**Combination Pedals**

- Piano Great
- Forte Great
- Great to Pedale Reversible

burned to the ground, with three organs and most of his men's tools. The local newspaper reported the incident, while expressing a desire that Johnson not move his business elsewhere:

Disastrous Fire in Westfield/ Johnson's Organ Factory took fire about 11 o'clock Thursday night, April 13th, and with most of its contents was consumed by the devouring element . . . Mr. Johnson had favorable offers from individuals in Springfield, Mass., Hartford, Ct., and Brattleboro, Vt., to set up his business in those places. He will probably remain in Westfield . . . Westfield cannot well afford to let this business go to another place. We think our men of means will assist Mr. Johnson to re-establish his business here.<sup>24</sup>

When Johnson did decide to rebuild his factory in Westfield, the paper reported on the new partnership that had been formed:

A new company for the manufacture of church organs has been formed in this place. It consists of Wm. H. Johnson, son of Wm. A. Johnson, J.R. Gladwin and C.E. Chaffin. It is called the Johnson Organ Company. Work has already commenced . . . instruments, contracted before the fire, will probably be built.<sup>25</sup>

That fire proved to be a turning point for the Johnson firm, as William H. Johnson, who was thirty years old at the time, had many of his own ideas about organ building. Born on 30 June 1841, he was trained as an organist as well as a voicer, and had worked in his father's shop since he was sixteen years old. He often demonstrated new organs in the factory before they were shipped to their prospective churches. During the transition years of the Johnson factory—between 1871 and 1874—the nameplates either read: "Johnson & Co.," or "Johnson Organ Co.," after 1874 they always read: "Johnson & Son, Westfield, Mass."

As the water-motor became a standard feature on instruments, organ builders of the 1870s began to experiment with reed stops, searching for ways to provide a larger sound. Johnson

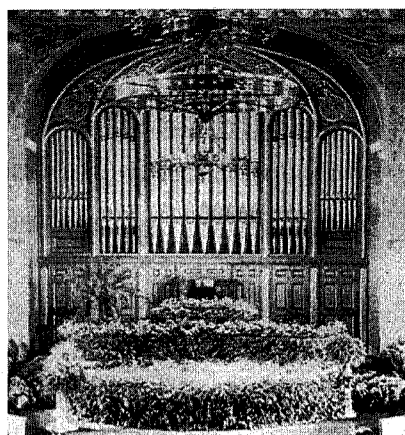
developed an especially powerful type of reed, and patented it on 12 June 1877.<sup>26</sup> Those reeds included the Trumpet on the Great; Cornopean on the Swell; and the Trombone on the Pedal.

With size and volume becoming increasingly significant in the 1870s, the *Times and Newsletter* wrote this glowing report about a new Steer & Turner organ: ". . . it is the largest instrument that has been built in this town."<sup>27</sup> That provoked a lengthy diatribe from a Johnson supporter from Chicago who replied:

. . . there is a great deal more involved in organ building than simply a certain number of stops and pipes . . . the [Steer & Turner] organ, as a whole, is very far from being as effective as an instrument of that size and appointment ought to be. The ineffectiveness is, in my opinion, owing to the small scales of the diapasons . . . I should be compelled to award Johnson & Co. the palm of having built, not only the largest organ in Westfield, but organs far more effective in proportion to their appointment than any I have seen of Steer & Turner's.<sup>28</sup>

After having suffered three disastrous fires and two floods, Steer & Turner relocated to Springfield, Massachusetts in 1879, having completed an organ for Immaculate Conception Church in Washington, D.C. that same year. By the middle of the decade they had built several small organs for the mid-western states. John Steer was apparently sensitive about his name, and changed the spelling sometime around 1880. A reporter wrote of an issue brought up at the town meeting by the selectmen regarding "field drivers," and went so far as to include ". . . John W. Steer (who is expected to keep all steers out of the highway on Brass Hill) . . ."<sup>29</sup> Such puns may have prompted him to change the spelling of his name to Steere, which was reflected in the 1880 census.<sup>30</sup>

By 1881 William H. Johnson, who did not have the business acumen of his father, was handling the correspondence for the firm. He wrote a crude letter to the officials of the First Presby-



First Congregational, Westfield, MA. Johnson 1886

terian Church of Buffalo, New York, attempting to persuade them to sell their Hook organ, and replace it with a Johnson. Using a misguided analogy, he wrote: ". . . With the idea that the first use of any article is the best (from a woman to an andiron) that we dare to hope that you may change your present purpose and order your organ from Johnson & Son."<sup>31</sup> Included in the letter was a proposed stop-list of a large three-manual instrument with thirty-three stops, which the trustees rejected in favor of a new Roosevelt organ.

Johnson & Son was under increasing pressure to build organs with tubular-pneumatic actions. In 1883 an opportunity arose (as they had decided to experiment with a church in Westfield), when the First Congregational Church engaged Johnson & Son to enlarge their own Op. 112, built in 1861, and change the action to tubular. Johnson was unhappy with the result, and built only tracker organs after that.<sup>32</sup>

It has been mentioned earlier that Edward Searles hired James Treat to run his shop in Methuen, Massachusetts in 1886. With Searles' money he was able to produce some of the most opulent-looking organ cases this country has seen. Facade pipes were made of bur-

First Congregational Church  
Westfield, MA  
William A. Johnson, 1860

- GREAT**
- 16' Double Open Diapason
  - 8' Open Diapason
  - 8' Viola d'Gamba
  - 8' Clarabella
  - 8' Stopped Diapason
  - 4' Principal
  - 4' Flute Harmonique
  - 2 2/3' Twelfth
  - 2' Fifteenth
  - III Sesquialtera
  - V Mixture
  - 8' Trumpet
  - 4' Clarion

- SWELL**
- 16' Bourdon
  - 8' Open Diapason
  - 8' Keraulophon
  - 8' Stopped Diapason
  - 4' Principal Violin
  - III Dulciana Cornet
  - 8' Trumpet
  - 8' Oboe

- CHOIR**
- 8' Open Diapason
  - 8' Stopped Diapason
  - 8' Dulciana
  - 4' Principal
  - 4' Wald Flöte
  - 2' Flageolet
  - 8' Clarionet

- PEDAL**
- 16' Double Open Diapason
  - 16' Bourdon
  - 8' Violin Cello

nished tin, surrounded by elaborate wood carvings. Two notable organs built with stunning cases are still in use today. In 1886, Searles ordered an organ from Treat for his estate: Kellogg Terrace, in Great Barrington, Massachusetts. It was later electrified and moved to the Congregational Church in Methuen. In 1889 a Treat organ was exhibited in Old South Church in Boston; it was re-located by Searles to Methuen in 1906, and exists at St. George's Ebenezer Primitive Methodist Church, re-trackerized

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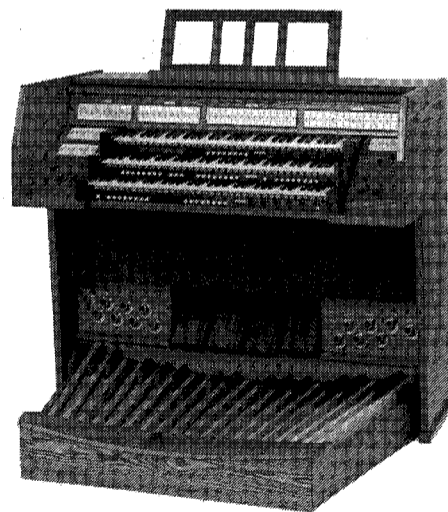
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JOHANNUS  
Sweelinck-30

**DISPOSITION:**

<b>GREAT</b>		<b>PEDAL</b>		<b>POSITIF</b>		<b>SWELL</b>	
BOURDON	16'	DOUBLE BASS	16'	PRINCIPAL	8'	QUINTATON	16'
PRINCIPAL	8'	SUBBASS	16'	BOURDON	8'	PRICIPAL	8'
OPEN DIAPASON	8'	OCTAVE	8'	OCTAVE	4'	ROHR FLUTE	8'
HOHL FLUTE	8'	GEDACKT	8'	OPEN FLUTE	4'	VIOLA	8'
FLUTE CELESTE	8'	CHORALBASS	4'	NAZARD	2 2/3'	CELESTE	8'
GAMBA	8'	BASSFLUTE	4'	CONICAL FLUTE	2'	OCTAVE	4'
OCTAVE	4'	NACHTHORN	2'	OCTAVE	1'	ROHRFLUTE	4'
OPEN FLUTE	4'	RAUSCHPFEIFE	IV	SESQUIALTER	II	SALICIONAL	4'
TWELFTH	2 2/3'	BOMBARDE	32'	CYMBAL	III	FLUTE TWELFTH	2 2/3'
SUPEROCTAVE	2'	CONTRA TRUMPET	16'	REGAL	8'	OCTAVE	2'
CONICAL FLUTE	2'	TRUMPET	8'	TREMULANT		WALDFLUTE	2'
CORNET	IV	CLARION	4'			TIERCE	1 3/5'
MIXTURE	VII			<b>COUPLERS</b>		NAZARD	1 1/3'
CONTRA TRUMPET	16'	<b>ACCESSOIRES</b>		POSITIF TO GREAT		OCTAVE	1'
TRUMPET	8'	CHORUS		SWELL TO GREAT		SCHARFF	III
VOX HUMANA	8'	INTONATION	2	SWELL TO POSITIF		FAGOTTO	16'
TREMULANT		MEANTONE		POSITIF TO PEDAL		FESTIVAL TRUMPET	8'
		WERCKMEISTER		GREAT TO PEDAL		CROMORNE	8'
<b>EXTRA VOICES</b>		AUT. BASS		SWELL TO PEDAL		OBOE	8'
CHIMES		AUT. SOLO		MIDI POSITIF	1	SCHALMEI	4'
HARPSICHORD		TRANSPOSER		MIDI GREAT	2	TREMULANT	
STRINGS		PITCH		MIDI SWELL	3		
GOSPELORGAN		PRESETS		MIDI PEDAL	4		

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## PERFECTION in SOUND and CRAFTSMANSHIP

and rebuilt by the Andover Organ Company in 1963. Searles also gave a Treat organ to Grace Cathedral in San Francisco in 1894 as a memorial to his deceased wife. It was the largest organ Treat ever built, and unfortunately had a short life, having been destroyed during the earthquake of 1906.<sup>33</sup>

Organs were built under the name "James Treat & Company" until 1898. From about 1898 to 1911 it was called "Methuen Organ Company." Today, Treat is best known for the renovation and installation of the Boston Music Hall organ, completed in 1909 and moved to Serlo Hall—now called Methuen Memorial Music Hall—where it can be heard annually in a summer series. Treat ran his shop from a building that abutted Serlo Hall. At the time of his death in 1915, he was employed by Ernest M. Skinner, who later purchased the Methuen organ shop in 1929 from Searles's heirs.

The Steere & Turner company was dissolved when Turner left the firm in 1890 to become a representative for Emmons Howard in Buffalo; the business was then re-organized under the name J. W. Steere & Sons (John S. [1857-1898], and Frank J.) in 1891. That alliance was terminated in 1894, when George Turner returned to form a partnership with one of Steere's sons, John S. Steere. They used the old name of Steere & Turner, but that venture only lasted one year. After that abortive attempt at winning clients under their original name, John S. went back into business with his father under the name, Steere & Son from 1894 until 1901.

By 1897, Steere & Son were routinely using tubular-pneumatic actions on their organs, which Johnson refused to do. Rather than "modernize" their organs, the latter decided to close their doors. Tracker action versus tubular was not the only issue: Johnson & Son continued to build organs with bright choruses, while instruments with a predominance of eight foot tone and orchestral stops were becoming increasingly popular. Ironically, some European builders had decided that tubular and electric actions were not to their liking, and eventually returned to building tracker organs. Oscar Walcker (1869-1948) built his famous "Praetorius Organ" in Freiburg, Germany in 1921, an instrument which started the *Orgelbewegung*, and with it a trend of building organs with bright choruses once more. Was Johnson & Son a century behind the times, or thirty years ahead?

The *Westfield Times & Newsletter* for 17 August 1898 carried the news of the closing of the Johnson & Son factory. Even though an era had ended, Johnson & Son left behind many monuments of their artistry and craftsmanship. The younger Johnson sold the concern's assets to his competitor, Emmons Howard, in order to become a stock broker.

Howard, who had established his own business in 1883, built his magnum opus for the Pan-American exhibition in Buffalo, New York in 1901. It was a four-manual instrument of 53 stops, having modern features such as tubular pneumatic action, an enclosed Choir division, adjustable combination action, as well as crescendo and sforzando pedals. He received the Exposition's highest award, a gold medal, for the organ. A dramatic event occurred during one of

the daily recitals, which was reported by the *Music Trades* of 11 November 1901:

Aside from the value of the organ from a musical standpoint, it will always have a historical interest, because of the fact that it was this instrument upon which organist William J. Gomp was playing when Czolgosz fired the shot that killed President McKinley. A Bach sonata was the selection, and probably never was a recital so tragically interrupted.

Ironically, a Johnson & Son organ (Op. 608, built in 1883) was played at the McKinley funeral, which was held at the First Methodist Church in Canton, Ohio. Although the organ was built for and was to go to the Church of St. Louis after the Exposition, it was sold instead at a reduced price to the city of Buffalo (as Howard was hoping to establish his business there), where it was installed in the Elmwood Music Hall. Though the organ remained in Buffalo longer than its builder, it did not fare well. The Hall was demolished to make way for the new Kleinhans Music Hall in 1938, and the organ was poorly stored in the city horse barns under leaking roofs for four years, when it was finally sold for scrap in May of 1942 for \$165.<sup>34</sup>

When those hoped-for contracts did not materialize, Howard returned to Springfield, Massachusetts after a few years, continuing to manufacture wood and metal pipes under the Johnson & Son name until 1907. After that he carried on organ maintenance until his retirement in 1929. His son, Walter, worked for the Estey Company, and then later for the Midmer Organ Company.

It was not until 1901 that an organ built by the (newly organized) J. W. Steere & Son Organ Company reached California. It was a tubular-pneumatic organ of three manuals, installed in the First Methodist Church of Pasadena. They continued building organs under that name until 1919. Meanwhile, William A. Johnson died at the age of 84 on the 20th of January that same year. With yet another re-organization came a change of name: from 1919 to 1920 they were the Steere Organ Company. On 17 February 1920 Steere's Springfield factory burned, and they moved into the former Johnson shop in Westfield.

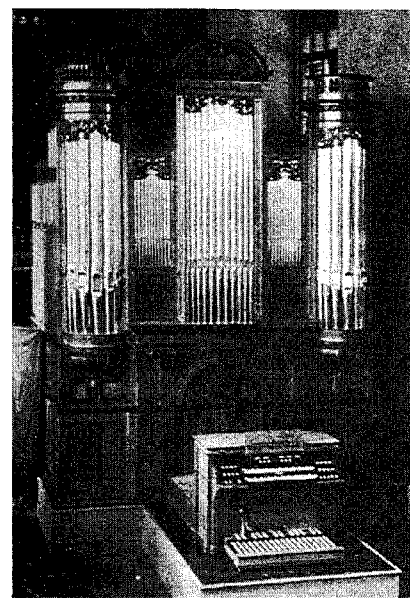
In 1921 the Skinner Organ Company expanded by buying the factory and business of the Steere Organ Company, and consolidated it with their own. Many of the Steere employees remained to work for Skinner. Ernest M. Skinner was apparently unhappy with the instruments turned out by the Westfield plant, as he complained to Harold Gleason in a letter that they were building Steere organs and putting the E. M. Skinner name-plate on them.<sup>35</sup> In 1924 Skinner decided to leave Westfield and concentrate on building organs in Boston and later, Methuen.

From the humble beginnings of the self-taught organ builder, William A. Johnson, rose an empire. Each of the men who established their own businesses after working at Johnson's shop built remarkable organs, or was a major influence in his field. A few examples are: J. W. Steere & Son's organ at Woolsey Hall in 1915; the Exposition Organ of 1901 by Emmons Howard; Adam Stein, who ran the Roosevelt shop, and later built several distinctive instruments; and James Treat's organ

for Grace Cathedral, San Francisco in 1894, as well as his work at Serlo Hall in Methuen, Massachusetts. There were also men like Edwin Hedges and Thomas Dyson who never built organs but were nonetheless influential. They all left a legacy, an influence that can be felt today by some organ builders of this era, who are now beginning to return to the style of voicing pipes embraced by the nineteenth century builders such as "Father Johnson" and the Westfield builders. ■

**Notes:**

1. *Westfield, Massachusetts 1669-1969 The First Three Hundred Years*, edited by Edward C. James & Roscoe S. Scott (Westfield, Massachusetts: Westfield Tri-Centennial Association, Inc., 1968), p. 360.
2. *Town & Newsletter*, 23 January 1901, "William Allen Johnson," obituary, p. 2.
3. Richard J. Hopkins & Edward F. Rimbault, *The Organ: Its History and Construction* (London: 1855). A copy of this book with William Johnson's name written in it now belongs to the Westfield Athenaeum.
4. *Westfield News Letter*, 26 April 1848, "Church Organs," p. 2.
5. Letter from Fred Bardwell, clerk of the Whately Congregational Church to Mrs. Corey of the Heath Union Evangelical Church, dated 20 June 1877.
6. The author visited both the Heath and Stoddard organs with Richard Ouellette, and Robert Reich and Peter Cameron of Andover Organ Company to compare the design of the two organs.
7. Letter from Edwin B. Hedges to John Van Varick Elsworth, dated 8 November 1942, p. 2.
8. Barbara Owen, *The Organ in New England* (Raleigh: The Sunbury Press, 1979), pp. 294 and 313.
9. "William Viner," *Grove's Dictionary of Music and Musicians*, Fifth Edition (edited by Eric Blom), Vol. VIII, p. 802.
10. William Czelusniak, "Emmons Howard" leaflet for inaugural recital at Village Congregational Church, Cummington, Massachusetts, 17 May 1981, p. 10.
11. Lloyd P. Farrar, "Adam Stein," *The New Grove Dictionary of American Music* (edited by H. Wiley Hitchcock and Stanley Sadie), Vol. IV, pp. 300-301.
12. *Op. cit.*, Barbara Owen, p. 276.
13. Letter from William A. Johnson to Lucius J. Hendee, vestryman of St. Peter's Church, dated 8 May 1860, quoted in "Saint Peter's Church Organ Centennial 1960," p. 8, by Barbara Owen.
14. *Op. cit.*, dated 23 May 1860, p. 1.
15. *Westfield News Letter*, 9 January 1867, p. 2.
16. *Westfield News Letter*, 29 May 1867, p. 2.
17. *Journal and Courier*, 29 May 1869, p. 2.
18. *Western Hampden Times*, 2 June 1869, p. 2.
19. *Western Hampden Times*, 1 December 1869, p. 2.
20. *Western Hampden Times*, 16 March 1870, p. 2.
21. Letter from Edwin B. Hedges to the editor of THE DIAPASON, dated 24 December 1931, p. 1.
22. *Western Hampden Times*, 28 September 1870, p. 2.
23. Christine Ayars, *Contributions to the Art of Music in America by its Music Industries of Boston, 1640-1936* (New York: H.W. Wilson, 1937), p. 257.
24. *Westfield News Letter*, 20 April 1871, p. 2.
25. *Westfield News Letter*, 4 May 1871, p. 2.
26. United States Patent Office patent No. 191,973 for Reed-Pipes For Organs, issued 12 June 1877.
27. *Times and Newsletter*, 24 February 1875, p. 2.
28. *Times and Newsletter*, "The Organ Question," 5 April 1876, p. 2.
29. *Times & Newsletter*, 5 April 1876, p. 2.
30. Stephen Pinel, "A Comparator of American Organ Manufacturing," *Tracker XXX/4*, 1986, p. 31.
31. Correspondence from William H. Johnson to Everett L. Baker, trustee of the First Presbyterian Church, Buffalo, NY, dated 27 June 1881, p. 1.
32. From an advertisement offering the organ for sale by the church committee, dated 1976.
33. Orpha Ochse, *The History of the Organ in the United States* (Bloomington & London: Indiana University Press, 1975), pp. 242-244.
34. *Ibid.*, p. 477.
35. Dorothy Holden, *The Life & Work of E.M. Skinner* (Richmond: The Organ Historical Society, 1985), p. 81.



St. George's Ebenezer Primitive Methodist Church, Methuen, MA. James E. Treat & Co., 1889.

St. George's Ebenezer Primitive Methodist Church, Methuen, MA. James E. Treat & Co., 1889

**GREAT**

- 8' Open Diapason
- 8' Dulciana
- 8' Melodia & Stop'd Bass
- 8' Viola di Gamba
- 8' Quintadena
- 4' Octave
- 4' Flute d'Amour
- 2 2/3' Twelfth
- 2' Fifteenth

**SWELL**

- 16' Bourdon (divided)
- 8' Open Diapason
- 8' Salicional
- 8' Dolcissimo
- 8' Stop'd Diapason
- 4' Octave
- 4' Violin
- 4' Flute Harmonique
- 2' Flautino
- III Mixture
- 8' Cornopean
- 8' Oboe

**PEDAL**

- 16' Open Diapason
- 16' Bourdon

Congregational Church, Monson, MA. Johnson & Son, op. 781

**GREAT**

- 16' Double Open Diapason
- 8' Open Diapason
- 8' Doppel Flöte
- 8' Viola da Gamba
- 4' Octave
- 4' Flute Traverso
- 2 2/3' Twelfth
- 2' Fifteenth
- III Mixture
- 8' Trumpet

**SWELL**

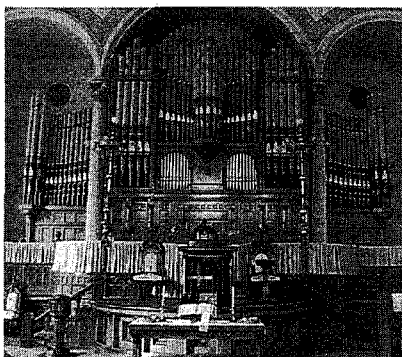
- 16' Bourdon
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Salicional
- 8' Quintadena
- 8' Aeoline
- 4' Flute Harmonique
- 4' Violina
- 2' Flautina
- III Cornet Dolce
- 8' Oboe
- 8' Cornopean

**SOLO**

- 8' Geigen Principal
- 8' Melodia
- 8' Dulciana
- 4' Fugara
- 4' Flute d'Amour
- 8' Clarinet

**PEDAL**

- 16' Double Open Diapason
- 16' Bourdon
- 10 2/3' Quintation
- 8' Violoncello



Congregational Church, Monson, MA. Johnson & Son op. 781, 1891, 3-manual with Barker lever

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# The Victorian Organ Recital in Winnipeg

James B. Hartman

The public organ recital as we know it today emerged during the second half of the 19th century, but there were tendencies in that direction in the preceding centuries. Some 17th-century Dutch organists played concerts for townspeople on market days, J.S. Bach played inaugural recitals on new organs as part of his activity as an authoritative consultant on organ design and construction, and Handel performed his organ concertos between sections of his operas and oratorios that were staged in London theaters. In France the first series of public recitals occurred in the 1870s.

The emergence of the stand-alone recital by a single performer, without assisting vocalists or instrumentalists, was the result of a variety of factors throughout the 1800s:

- developments in the field of organ building;
- demonstrations of instruments at industrial expositions and in the builders' shops;
- wholly utilitarian inaugurations by church committees that approved an instrument's tonal resources (only later open to the public who were interested in the player as well as the instrument);
- the extension of the prelude to church ceremonies;
- a breakdown of the boundaries between sacred and secular music;
- the decreased reliance on improvisation in favor of a composed repertoire;
- the publication of anthologies of organ music;
- emphasis on performance and repertoire on the part of music schools and leading teachers;
- the construction of huge concert halls and the installation of large and expensive organs in them, a trend that began in England and was carried over to North America, beginning in the 1850s;
- the recognition of the organ as a concert instrument;
- the composition of colorful secular organ compositions, designed for the new, large-scale instruments and requiring considerable performance skills; and
- the role of music journalism in both reflecting and promoting a "lighter" style of music preferred by audiences.

During Queen Victoria's reign (1837-1901) a period of relative prosperity for the majority of the people was accompanied by considerable activity in the fine and applied arts. Even the Royal Family had strong musical inclinations, for Victoria's husband Prince Albert was, according to the discriminating Felix Mendelssohn, an accomplished performer on the chamber organ, one of numerous musical instruments found in the Royal household. In the Victorian period the organ and organ music, which had gone into decline following the death of Bach in 1750, experienced a revival in a new form. The chiefly contrapuntal forms of musical composition, as exemplified in Bach's music, were succeeded by an emphasis on homophonic forms.

The Romantic organs on which these works were played were capable of rich massed and solo effects, although their sonorities were still capable of rendering the fugal compositions of Bach, for example. Sometimes European composers devised opulent compositions in this style specifically for the opening of new concert-hall organs. Later, however, the capabilities of the Romantic organ as an imitator of the orchestra

were taken to extremes, and this kind of organ lost the respect of serious composers and players. In the early decades of the 20th century the symphonic organ began to be replaced by a more versatile instrument suited to the performance of both classical and romantic repertoire.

The organ recital repertoire of a hundred years ago was quite restricted by today's standards. Apart from some of the works of Bach, masterpieces of earlier times were absent because they were unpublished. With the exception of Mendelssohn, even the great composers of the 19th century were ignored, perhaps because they were not yet understood. A typical organ recital of this period consisted of a Bach prelude and fugue, a Mendelssohn sonata, several programmatic and lighter works by contemporary composers, and a number of transcriptions or arrangements.

In Winnipeg around the turn of the century, there were only a few orchestras or instrumental groups for the performance of musical masterpieces, so organists filled the gap by including transcriptions of instrumental, operatic, and choral works by composers such as Beethoven, Chopin, Gounod, Handel, Haydn, Mendelssohn, and Wagner in their programs. This practice, which was also prevalent in the United States and England, attracted criticism from some quarters (although not from devoted players and their audiences), but it was justified on the grounds of acquainting people with music that they would otherwise not hear. Although more than one-third of the pieces played in organ recitals around 1900 were transcriptions, their proportion gradually diminished in succeeding decades.

As for original works performed at the end of the 19th century, Guilment's organ compositions were most frequently played. Other preferred works included the preludes and fugues (but no chorale preludes) of Bach, the sonatas of Mendelssohn, and lighter pieces by favorite composers such as Lemare, Lefébure-Wély, Lemmens, and Widor.

In general, the content of organ recitals in the late 19th century, as well as in later years, depended on a variety of factors:

- the performers' backgrounds, training, musical interests, and technical abilities;
- reverence for musical tradition and the attraction of new material;
- the perceived musical preferences of audiences; and
- the tonal resources of the organs.

In any event, an emphasis on melody was characteristic of the selections chosen for organ recital programs, and it reigned supreme in a uniquely 19th-century type of composition, the "Romantic Adagio."<sup>1</sup> Although it assumed many different forms and over 20 variations in titles, this languid, expressive genre developed a distinct identity, involving the use of rubato, tempo modification, and distinctive organ registration. Its basic concepts were enunciated by Wagner in 1869, although he was not the originator of them, and specific composers and performers subscribed to them in varying degrees.

Many recitalists included military or funeral marches in their programs,

## PROGRAM

Grand Choeur Triomphale	Alexandre Guilment
Toccata and Fugue in D minor	Johann Sebastian Bach
Largo, <i>Serse</i>	George Frederic Handel
Pieces for a Musical Clock	Joseph Haydn
Grand Offertoire in D major	Antoine Edouard Batiste
O Star of Eve, <i>Tannhäuser</i>	Richard Wagner, arr. Lemare
Allegretto Grazioso	Alfred Hollins
War March of the Priests, <i>Athalie</i>	Felix Mendelssohn
Intermission	
Poet and Peasant Overture	Franz von Suppé, arr. Baynes
Andante Tranquillo, <i>Sonata in A</i>	Felix Mendelssohn
The Thunderstorm	Thomas Philando Ryder
The Swan, <i>Carnival of the Animals</i>	Camille Saint-Saëns, arr. Guilment
March funèbre et chant sésaphique	Alexandre Guilment
Andantino in D-flat major	Edwin H. Lemare
Sortie in E-flat major	Louis James Alfred Lefébure-Wély

either as arrangements or as original compositions. The military-style marches provided the organist with the opportunity for a patriotic display of the high-pressure reed ranks of the organ, thus beginning or ending the recital on a high-spirited emotional level.

The audiences at organ recitals in Winnipeg around the turn of the century probably consisted of the leading musical people of the city, parishioners of all the major churches, and members of the general public possessing different degrees of musical enlightenment: "the tutored and the untutored alike," as one newspaper commentator described them. A "full house" at a large church would have amounted to a crowd of over 1,000 people in a city whose population numbered about 40,000. Attendance at organ recitals was a significant aspect of the musical culture of Winnipeg and other larger urban communi-

ties throughout Canada and the United States in the late 19th century.

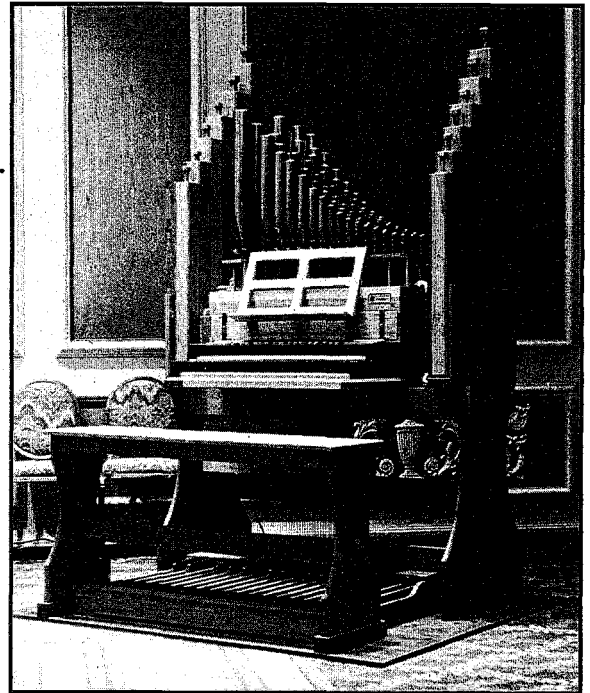
The following typical Victorian<sup>2</sup> organ recital (see sidebar above) is reconstructed from an examination of the programs of local and visiting players in Winnipeg around the turn of the century. Similar programs presumably were presented elsewhere throughout North America in this period, for local organists probably attended their colleagues' recitals and they had access to the same published musical scores. Many such works still are included in organ recitals of our time, and all of the pieces on this program have been recorded by contemporary performing artists; a selection is given in a following section.

### Program notes—recent recordings

*Grand Choeur Triomphale in A major*, op. 47, no. 2, Alexandre Guilment

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James B. Hartman is Associate Professor, Continuing Education Division, The University of Manitoba, Winnipeg, Canada, where he is Senior Academic Editor for publications of the Distance Education Program. The material in this article is derived from a forthcoming book, *The Organ in Manitoba: The Instruments, the Builders, the Players, and the Critics*, to be published in 1997 by the University of Manitoba Press. He is a frequent contributor to *THE DIAPASON*.

(1837-1911).

Around the turn of the century Guil-  
mant's works belonged to the standard  
repertoire of every organist, and they  
appeared on organ recital programs as  
often as the works of Beethoven and  
Chopin in piano recitals, but they  
became less frequently played after his  
death. His skillfully formed pieces,  
which made maximum use of the capa-  
bilities of the symphonic organ, from  
the delicate to the bombastic, made a  
direct appeal to listeners of his day. This  
*Grand Triumphant Chorus* is a festive  
piece in simple strophic form, involving  
several varied repetitions of the open  
theme between episodes.

CD recording: *Organ Fireworks*;  
Hyperion 1984, 5:18. Organist: Christo-  
pher Herrick. Organ: Westminster  
Abbey, Hill 1884; rebuilt by Harrison  
1983, 5/105.

*Toccata and Fugue in D minor*, BWV  
565, Johann Sebastian Bach (1685-  
1750).

For many decades the dramatic *Toc-  
cata and Fugue in D minor* was one of  
only a few of Bach's organ works that  
were or could be played, and the public  
developed an almost fanatical fondness  
for this piece, which was performed  
with great frequency. In the 1890s the  
popularity of the organ works of Bach  
was exceeded only by those of Guil-  
mant, both in Winnipeg and in the Uni-  
ted States, and this *Toccata and Fugue*  
was the mostly frequently played of all  
of the master's organ pieces.

CD recording: *Grandes Toccatas*  
*pour Orgue*; EMI 1976, 1991, 8:17.  
Organist: Jean-Louis Gil. Organ:  
L'Eglise des Blanc-Manteaux, Paris.  
Kern.

*Largo, Serse* [Xerxes], George Frederic  
Handel (1685-1759), arr. Anthony  
Newman.

This opening operatic aria "Ombra  
mai fu," marked "Larghetto," sung by  
the hapless hero in praise of a tree,  
evolved in arranged form as *Largo*, the  
most popular work by Handel that was  
played in late 19th-century organ  
recitals. This solemn and sensual air,  
with its acquired sentimental associa-  
tions, has entertained audiences in the  
slow parts of church wedding cere-  
monies throughout the years.

CD recording: *The Wedding Album*;  
Sony Music 1991, 3:54. Organist:  
Anthony Newman. Organ: Trinity  
Church, New York City. Aeolian Skin-  
ner.

*Pieces for Musical Clock*: Minuet in C  
major, March in D major, Joseph  
Haydn (1732-1809).

Haydn wrote 30 enchanting little  
works—minuets, marches, and even a  
fugue—that were designed for a tiny  
mechanical organ, with just one rank of  
pipes, connected to a clock. As the hour  
struck, one of the pieces would be  
played. Each of the pieces exhibits only  
one theme, and the range of notes is  
small, given the limited number of pipes  
in the instrument.

CD recording: *Jean Guillou—Organ*  
*Encores*; Dorian 1988, 2:05. Organist:  
Jean Guillou. Organ: Notre-Dame des  
Neiges, Alpe d'Huez, France. Kleuker  
2/24, 1969.

*Grande Offertoire in D major*, Antoine  
Edouard Batiste (1820-1876).

The episodes of this *Grande Offertoire*

move from a solemn and pompous  
opening to a decorative interlude in an  
"Andante maestoso" aria, then to an  
operatic "Allegro," followed by another  
"Andante maestoso" in which the vox  
humana sings below flute decorations. A  
regal, grandiose conclusion ends this  
tonal drama.

CD recording: *Organ Fireworks-IV*;  
Hyperion 1992, 10:14. Organist:  
Christopher Herrick. Organ: St.  
Bartholomew's Church, New York City.  
Skinner 1918; various revisions and  
rebuilding throughout the years to Ae-  
olian Skinner 1971, 5/168.

"O Star Of Eve," *Tannhäuser*, Richard  
Wagner (1813-1883), arr. Edwin H.  
Lemare.

Transcriptions of passages from Wag-  
ner's operatic works accounted for more  
than one-quarter of the most frequently  
played arrangements in organ recitals in  
Winnipeg around the turn of the centu-  
ry, and for more than one-third of the  
reported programs in the United States  
in the early 1890s. The arranger, Edwin  
H. Lemare, led a successful church  
music career in England before coming  
to live permanently in the United States  
in the early 1900s, where he became a  
performing superstar on the organ, spe-  
cializing in transcribing orchestral com-  
positions and improvising. He played  
this piece in a performance in Winnipeg  
in April 1908.

CD recording: *Lemare Affair "II"*;  
Pro Organo 1992, 3:23. Organist: Fred-  
erick Hohman. Organ: The Kotschmar  
Memorial Organ in Portland City Hall,  
Portland, Maine. Austin 1912; additions  
1927, 4/86. Edwin Lemare played on  
this instrument around 1923.

*Allegretto Grazioso*, Alfred Hollins  
(1865-1942).

Early in his career this extraordinarily  
gifted and widely travelled blind musi-  
cian performed for Queen Victoria.  
Whether this piece falls exactly within  
the Victorian period is uncertain, but  
two of Hollins' lighter pieces were pub-  
lished in 1901. Hollins' compositions  
were often played in Winnipeg organ  
recitals in the early decades of the 20th  
century, both before and after his visit  
to the city in January 1926. This delight-  
ful piece, composed of rondo-form  
episodes, was dedicated to an English  
brewery operator.

CD recording: *Lemare Affaire "II"*;  
Pro Organo 1992, 4:29. Organist: Fred-  
erick Hohman. Organ: The Kotschmar  
Memorial Organ in Portland City Hall,  
Portland, Maine. Austin 1912; additions  
1927, 4/86.

"War March of the Priests," *Athalie*,  
Felix Mendelssohn (1809-1847), arr.  
William T. Best.

Sir Walter Parratt, Organist to Queen  
Victoria, argued that arrangements were  
"examples of misapplied skill," but Best  
replied that they helped raise the musi-  
cal tastes of the "humbler classes," and a  
well-arranged instrumental work was  
preferable to a dull specimen of original  
organ music for this purpose. Best's  
arrangement of Mendelssohn's rousing  
War March provides a lively ending to  
the first half of a typical Victorian organ  
recital.

CD recording: *The Grand Organ of*  
*Birmingham Town Hall*; Hyperion  
1987, 6:25. Organist: Thomas Trotter.  
Organ: Birmingham Town Hall, Eng-  
land. Hill 1834; rebuilt with additions

1984, 5/89.

*Poet and Peasant Overture*, Franz von  
Suppé (1819-1895), arr. Alec Baynes.

Von Suppé's operettas in the Offen-  
bach style (more akin to the comic  
opera than to the shallow productions of  
the Viennese operetta industry) includ-  
ed many popular successes, and their  
overtures were arranged for many dif-  
ferent combinations of instruments.  
This lively and durable piece often  
served as a program opener in Win-  
nipeg organ recitals for almost 40 years  
following its first appearance in 1880.

CD recording: *Strike Up the Band*;  
CBC Enterprises 1987, 9:21. Organist:  
Patrick Wedd. Organ: Orpheum The-  
atre, Vancouver, B.C. Wurlitzer, 3/12  
ranks.

"Andante Tranquillo," *Sonata in A*  
*major*, op. 65, no. 3, Felix Mendelssohn  
(1809-1847).

During his lifetime and for several years  
after his death, Mendelssohn Bartholdy  
enjoyed an esteem bordering on hero  
worship. This charming but volatile  
musical genius was an accomplished  
visual artist, proficient in classical and  
modern languages, and played several  
orchestral instruments besides the  
piano and organ. He performed several  
times on the organ in St. Paul's, Lon-  
don, and was twice received by Queen  
Victoria in 1842. His six organ sonatas,  
commissioned by an English publisher  
in the mid-1840s, are a collection of vol-  
untaries. The *Andante tranquillo* seems  
almost an afterthought to a preceding  
dramatic fanfare and fugue movement,  
which was composed as a march for his  
older sister's wedding.

CD recording: *The English Connec-  
tion*; Pro Organo 1994, 2:37. Organist:  
Frederick Hohman. Organ: Church of  
St. Mary Aldermanbury, Fulton, Mis-  
souri, at The Winston Churchill Mem-  
orial and Library in the United States.  
Noel Mander 1969, 2/26, tracker action.

*The Thunderstorm*, Thomas Philando  
Ryder (1836-1887).

Programmatic renditions of pastoral  
scenes with thunderstorms were a pop-  
ular feature of 19th-century organ  
recitals, for the inauguration of new  
organs, and sometimes at midnight  
Mass on Christmas Eve; most of these  
were improvised, but a few were played  
from written versions. The predictable  
dramatic form—singing villagers, thun-  
der, lightning and rain, return of the  
sun, song of deliverance—somewhat  
resembled Beethoven's *Pastorale*. The  
thunder effect was achieved through a  
moving cluster in the low octave of the  
pedal. The French organ builder Cavail-  
lé-Coll incorporated a special toe-piston  
in many of his organs for this purpose.  
Playing an augmented ninth chord in  
the lower bass range can achieve similar  
results.

CD recording: *The Last Rose of Sum-  
mer and Other Things They Played*;  
Gothic Records 1986, 6:19. Organist:  
David Craighead. Organ: Mechanics  
Hall, Worcester, Massachusetts. E. &  
G.G. Hook 1865, 4/52; alterations 1914,  
1927, 1961, 1982. The instrument is the  
oldest surviving concert-hall organ in  
the United States, and one of only two  
remaining 19th-century examples.

"The Swan," *Carnival of the Animals*,  
Camille Saint-Saëns (1835-1921), arr.  
Alexandre Guilman.

Outside of France, Saint-Saëns was  
highly regarded in England, where he  
wrote works for the Birmingham Festi-  
val and was received by Queen Victoria.  
Although Saint-Saëns is known in the  
organ world for his *Symphony No. 3 in*  
*C minor*, op. 78 (1886), his most-loved  
work among the general public is the  
witty assembly of zoological portraits,  
*Carnival of the Animals* (1886). In the  
orchestral version, the gentle, recessed  
image of The Swan is played by a solo  
cello. The organist has several options  
among the string ranks for a similar  
effect.

CD recording: *Colston Hall Organ*  
*Classics*; Priory Records 1991, 2:57.  
Organist: Malcolm Archer. Organ: Col-

ston Hall, Bristol, England. Harrison &  
Harrison 1956, 3/79.

*Marche funèbre et chant séraphique*,  
Alexandre Guilman (1837-1911).

The diffuse and moody *Marche*  
*funèbre* had the dubious distinction of  
being the most frequently performed of  
Guilman's original works for organ in  
both Canada and the United States in  
the 1890s, just as his works generally  
were the first choices of both players  
and audiences alike. Nevertheless,  
seven decades later this piece was  
described by a reviewer as a work of  
"unbelievable banality"; strong evidence  
for the changeability of musical taste,  
indeed!

CD recording: included in Charles-  
Marie Widor, *Sämtliche Symphonien*,  
*Symphonie Nr. 8*, op. 42/4; *Motette*  
1988, 9:48. Organist: Odile Pierre.  
Organ: Notre-Dame de la Dalbade,  
Toulouse, France. Théodore Puget  
1888, 3/51; rebuilt 1930, 1982-1986.  
Charles-Marie Widor played the inau-  
guration program on 22 November  
1888.

*Andantino in D-flat major*, Edwin H.  
Lemare (1865-1934).

At the height of his popularity, Edwin  
Lemare played to capacity audiences  
throughout the world, and critics com-  
pared him favorably to the organist  
Guilman and the pianist Paderewski.  
Lemare was a skillful improviser and a  
transcriber of orchestral compositions  
for the organ. His *Andantino*, with its  
simple, direct tune, sold over a million  
copies as a song without words, and its  
inherent sentimentality became even  
more cherished as the popular song  
"Moonlight and Roses." Requests for its  
performance followed Lemare every-  
where throughout his performing  
career, and many other organists played  
it on their programs. Lemare played this  
piece in one of two recitals in Winnipeg  
in April 1908. This recording of the  
original organ version follows Lemare's  
own rubato style, as captured on a  
recording the composer made during  
the 1920s.

CD recording: *Hartz and Flowers*;  
Pro Organo 1995, 5:20. Organist: Julian  
Hartz. Organ: Grand Ballroom, Pierre  
S. duPont mansion, Longwood Gar-  
dens, Kennett Square, Pennsylvania.  
Aeolian 1929, 4/182 + 17 percussion;  
Möller console 1958.

*Sortie in E-flat major*, Louis James  
Alfred Lefébure-Wély (1817-1869).

Lefébure-Wély's numerous organ  
compositions reflect a "modern" pianis-  
tic style and the influence of the French  
grand opera tradition. He later devel-  
oped a life-long relationship with the  
French organ builder Aristide Cavail-  
lé-Coll by demonstrating and playing inau-  
gural recitals on instruments of this  
builder, in addition to those of other  
makers. Through these activities, along  
with his appointments at the major  
churches of La Madeleine and St.  
Sulpice, Lefébure-Wély became the  
most popular organist of his time. Guil-  
mant regarded him as the finest extem-  
poraneous player that France had pro-  
duced. The virtuosic, relaxed *Sortie* was  
played after the Mass, when clergy and  
parishioners moved out of the church in  
procession. Its secular spirit represents  
the transition to the worldly environ-  
ment of popular entertainment.

CD recording: *Romance: John Walk-  
er Plays the Shadyside Organ*; Pro  
Organo 1995, 4:39. Organist: John  
Walker. Organ: Shadyside Presbyterian  
Church, Pittsburgh, Pennsylvania.  
Reuter 1995, 4/105 ranks.

#### Notes

1. See the manuscript collection, *Romantic*  
*Adagios*, edited by Wayne Leupold (New York: Bel-  
win-Mills Publishing, 1980), 51 "Quiet, Slow and  
Easy Organ Music from the Romantic Era"; also  
*The Victorian Collection*, a volume of 15 pieces of  
organ music compiled and edited by Barbara Owen  
(New York: Belwin-Mills Publishing, 1978).


2. The term "Victorian" should not be un-  
derstood in a strictly chronological sense as denoting  
the period ending with the death of Queen Victoria  
in 1901. Some of the recital pieces listed here may  
have been played during the following "Edwardian"  
decade.

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## New Organs

**Schneider Pipe Organs, Inc.**, Kenney, IL, has recently completed the installation of its opus 21, a 14-rank residence organ for William Hardy of Auburn, CA. The electro-mechanical action makes extensive use of second-hand materials that were reworked in the Schneider shop; some were provided from the builder's inventory, and several were procured by Mr. Hardy. The plan consists of two side-by-side sections, with the enclosed Swell on the left and the unenclosed Great on the right. Facade pipes consist of the bottom octaves of the 16' Quintadeen on the left, and the 8' Prestant on the right, both Great stops. To the far right side is another smaller section which includes the bottom octave of the 16' Pedal Untersatz, made of oak and divided diatonically, and the two bottom octaves of the Geigen Prinzipal, which is shared by the Swell and Pedal. Casework is of red oak, with rotary oak veneer panels, finished to match the coffered panels on the wall behind the Great and Pedal sections. The space above the Great and Pedal sections was raised in cathedral ceiling fashion, leaving exposed trusses. The entire area is illuminated with recessed fluorescent cove lighting. Metal content of the pipework includes Hoyt metal for the Geigen Prinzipal in the Swell, common metal for the Prinzipal chorus and Great Flute, and spotted metal for the conical stops, mutations, upperwork, Mixture, and Swell reed. Copper was used for the Great Krummhorn, and lacquered zinc for the larger pipework. Virtually all of the pipework except the Gemshorn Celeste and the Swell reed treble pipes was second-hand. Flue pipes were sawn apart and re-soldered to lower cut-ups, nicking removed, and re-voiced. Some cylindrical pipes for Flute trebles were rebuilt into conical pipes. Reed trebles for the Swell Fagotto, originally 32 notes, were also built new in the Schneider shop. The Gemshorn Celeste pipes were made by Stephen J. Russell; the bottom 12 pipes of the Pedal Untersatz were rebuilt by American Organ Supply of Milwaukee, WI. This is the first instrument built in the Schneider shop using Alan Ontko's *Organcadd* software. Windpressures were kept at 65 mm; 928 pipes total.

### Analysis

- 16' Quintadeen (73 pipes)
- 8' Prestant (61)
- 8' Rohr Flöte (61)
- 4' Prinzipal (61)
- 2' Octave (61)
- 1 1/2' Mixtur (122)
- 16' Krummhorn (73)
- 16' Untersatz/Gedackt (85)
- 8' Gemshorn (85)
- 4' Gemshorn Celeste/Nazard
- 8' Geigen Prinzipal
- 1 3/4' Terz (44)
- 8' Fagotto

### GREAT

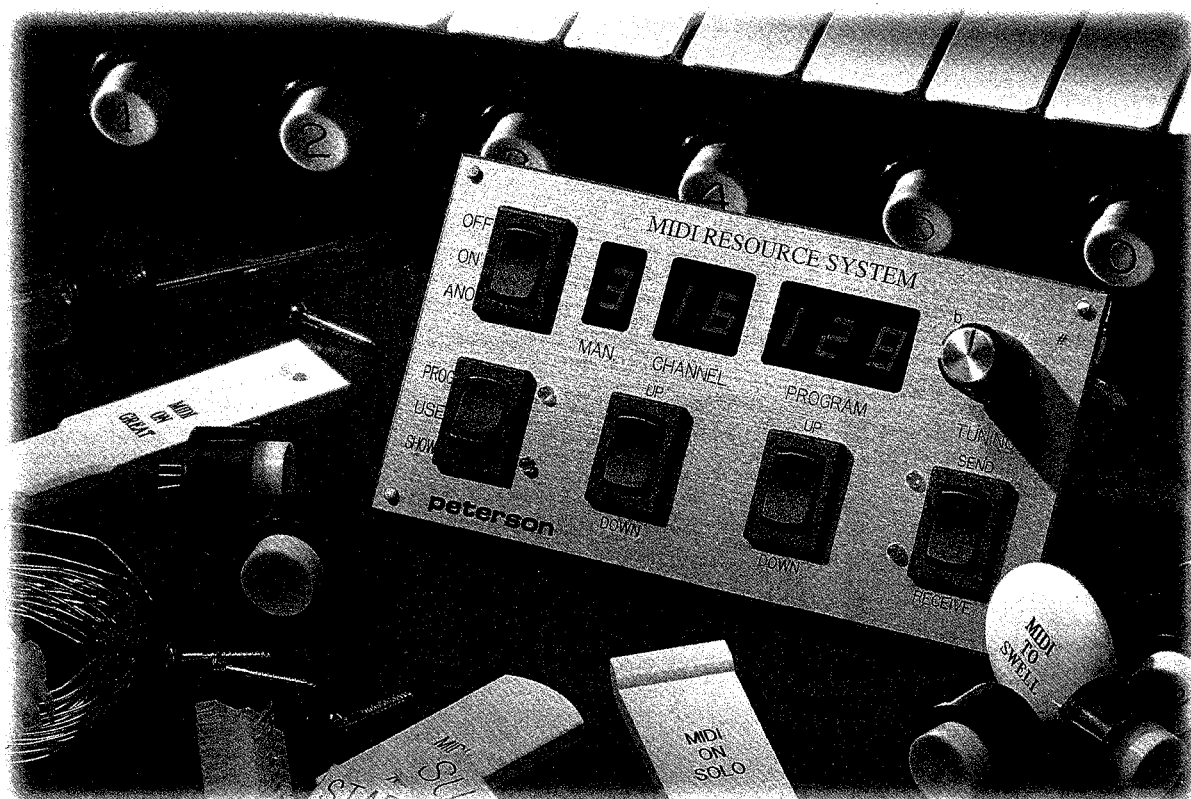
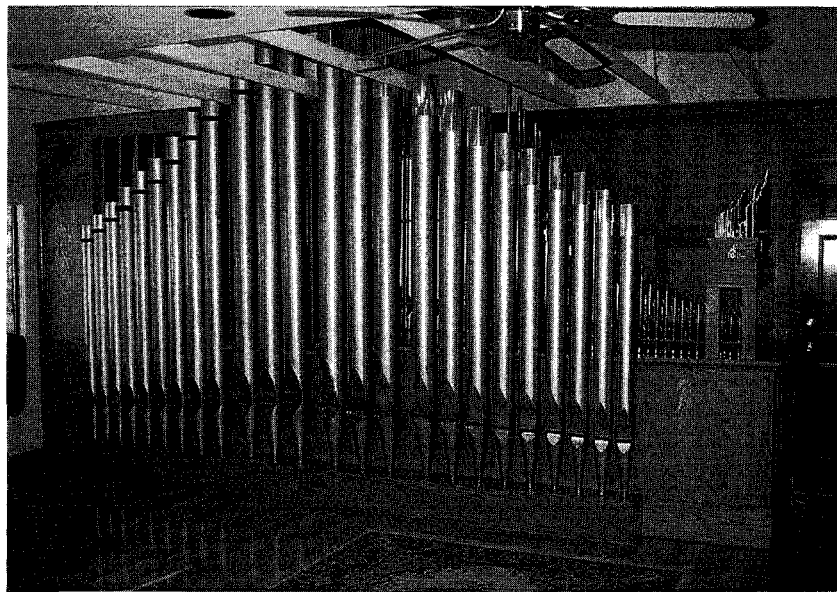
- 16' Quintadeen
- 8' Prestant
- 8' Rohr Gedackt
- 8' Quintadeen
- 4' Prinzipal
- 4' Rohr Flöte
- 2' Octave
- II Sesquialtera
- II Mixtur
- 16' Krummhorn
- 8' Krummhorn
- Chimes
- Tremulant

### SWELL

- 16' Lieblich Gedackt
- 8' Geigen Prinzipal
- 8' Holzgedackt
- 8' Gemshorn
- 8' Gemshorn Celeste
- 4' Geigen Octave
- 4' Gedackt
- 2 1/2' Nazard
- 2' Gemshorn
- 1 1/2' Terz (TC)
- 1 1/2' Larigot
- 8' Fagotto
- Zimbelstern
- Tremulant

### PEDAL

- 32' Acoustic Bass
- 16' Untersatz
- 16' Quintadeen
- 8' Prestantbass
- 8' Rohrbourdon
- 8' Gedackt
- 8' Gemshorn
- 8' Quintadeen
- 4' Choralbass
- 4' Rohrflöte
- 4' Gedackt
- 4' Quintadeen
- 16' Krummhorn
- 8' Fagotto
- 4' Schalmey



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**Cover**

**Th. Frobenius & Sons** of Denmark has built a new organ for the United Methodist Church in Saratoga Springs, NY: opus 995, 27 stops, 30 ranks. The asymmetrical case, made of oiled solid mahogany with oak accents, complements the off-center location of the organ, and the upward sweeps parallel the arches of the contemporary sanctuary. Manual natural keys and white stop-knobs are capped with mammoth tusk, and sharps and black stop-knobs plates are ebony. Pedalboard naturals are oak, and sharps are ebony. Facade pipes are polished 70% tin. The mechanical action uses Swedish pine trackers and aluminum rollers. The sliders for the 27 stops are drawn mechanically via the stop-knobs, but stops may also be drawn via a computer-controlled combination system, with eight general pistons, three sets of six divisional pistons, and eight levels of memory.

The pipes of the Hovedvaerk and most of the Pedal occupy the upper section of the case, with those of the Svellvaerk under expression in the lower

section. The Pedal Oktav and Fagot are transmissions from the Hovedvaerk, and the lowest octave of the Pedal Bordun is from the Subbas. Wind pressure for the manuals is 70mm, and the Pedal 78mm. The case was designed by Jørgen Christiansen, and the organ was installed by Kasper Ketels and Finn Østerberg. Voicing was by Ole Willemoes Høyer assisted by Jan Wohlfart, Michel Budde-Jensen, and Marius Mathiesen. The organ was dedicated on November 10, 1996. The inaugural recital was given on November 16 by Jonathan Dimmock, with the chorus of Friends of Musical Arts-Saratoga directed by Benjamin Van Wye, and violinist Jill Levy.

**HOVEDVAERK**

- 8' Principal
- 8' Rørfløjte
- 4' Oktav
- 4' Blokfløjte
- 2 1/2' Quint
- 2' Oktav
- IV Mixtur
- II Cymbel
- 16' Fagot
- 8' Festival Trompet
- Cymbelstjerne

**SVELLEVAERK**

- 8' Celeste
- 8' Gedakt
- 8' Spidsgamba
- 4' Kobbelfløjte
- 4' Principal
- 2 1/2' Rørquint
- 2' Traversfløjte
- 1 1/2' Tert
- III Mixtur
- 8' Obo
- 8' Trompet
- Tremulant

**PEDAL**

- 16' Subbas
- 8' Bordun
- 8' Principal
- 4' Oktav
- 16' Fagot
- 4' Skalmøj



**Robert L. Sipe Organbuilders, Inc.**, Dallas, TX, recently completed the relocation of a 1975 Sipe organ for the First Baptist Church of Salina, KS. Originally installed in Delmar Baptist Church of St. Louis, MO, this two-manual, 25-stop organ fits visually and tonally in the new location, which has recently undergone acoustical renovation under the direction of Scott Riedel &

Associates. Dr. Ramon Schmidt, organ committee chairman, was responsible for much of the effort, with the encouragement of Dr. Walter Pelz from nearby Lindsborg, KS. Dr. Pelz also played the dedicatory recital. The organ has mechanical key action and electric stop action. The reinstallation included a new 8-level SLL combination system.

- |                 |                     |                   |
|-----------------|---------------------|-------------------|
| <b>GREAT</b>    | <b>SWELL</b>        | <b>PEDAL</b>      |
| 16' Bourdon     | 8' Geigen Principal | 16' Principal     |
| 8' Principal    | 8' Gedeckt          | 8' Octave         |
| 8' Rohrflöete   | 4' Principal        | 5 1/2' Quintebass |
| 4' Octave       | 4' Spillflöete      | 4' Choralbass     |
| 4' Nachthorn    | 2' Gemshorn         | IV Mixture        |
| 2 1/2' Quinte   | 1 1/2' Nasat        | 16' Posaupe       |
| 2' Super Octave | IV Scharff          | 8' Trompete       |
| II Sesquialtera | 8' Oboe             | Gt/Ped            |
| Mixture IV-V    | Tremulant           | Sw/Ped            |
| 8' Trompete     |                     |                   |
| Tremulant       |                     |                   |
| Sw/Gt           |                     |                   |

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**J.C. Taylor & Co.**, Kaukauna, WI, has restored the Hinners organ at First United Methodist Church, Menominee, MI. Opus 911 was built in 1909. Unaltered and reasonably well cared for over the decades, the natural effects of age had begun to take their toll, and J.C. Taylor was contracted to make a complete reburbishment following OHS guidelines. With two facades the organ sits in a chamber behind the altar with the keydesk located in the choir area. Directly behind the keydesk facade is the Great division, with the Swell in back of the Great. The Pedal 16' Bourdon is located to the left of these divisions in close proximity to the hand pumping mechanism. For the project the organ was dismantled and the double-rise reservoir and hand pump feeders were releathered; windchests repaired and refurbished; action was given new pulldown wires, rebushed, renutted, and new trackers were made



as needed; all metal pipes were cleaned, wood pipes had their stoppers releathered and regreased; and the entire chassis was cleaned. All repairs were done in the original manner.

- |                  |                     |
|------------------|---------------------|
| <b>GREAT</b>     | <b>SWELL</b>        |
| 8' Open Diapason | 8' Violin Diapason  |
| 8' Melodia       | 8' Stopped Diapason |
| 8' Dulciana      | 8' Salicional       |
| 4' Principal     | 8' Aeolina          |
|                  | 4' Flauto Traverso  |
|                  | 8' Oboe Gamba       |
|                  | <b>PEDAL</b>        |
|                  | 16' Bourdon         |

# 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

**16 SEPTEMBER**  
King's College Choir; St Thomas Church, New York, NY 7:30 pm  
**Peter Planyavsky**; First Presbyterian, Columbus, GA 7 pm  
**Heather Hinton**; Central Presbyterian, Louisville, KY 8 pm

**17 SEPTEMBER**  
**Carolyn Shuster-Fournier**; Old Whaling Church, Edgartown, MA 4 pm

**18 SEPTEMBER**  
**George Stauffer**, with trumpet; St Paul's Chapel, Columbia Univ, New York, NY noon  
**Stephen Cleobury**; All Saints Episcopal, Winter Park, FL  
**Karel Paukert**; Museum of Art, Cleveland, OH noon

**19 SEPTEMBER**  
**Peter Planyavsky**; St Luke Lutheran, Silver spring, MD 8 pm  
Boston Brass; St Paul's Episcopal, Augusta, GA 7:30 pm

**20 SEPTEMBER**  
**Marilyn Mason**, workshop/masterclass; Zion Lutheran, Indiana, PA 1 pm  
**Stephen Cleobury**; Church of the Redeemer, Sarasota, FL 7:30 pm  
Church Organist Workshop; Elmhurst College, Elmhurst, IL 8:30 am, 1 pm

**21 SEPTEMBER**  
**Carol Williams**; Mem Music Hall, Methuen, MA 4 pm  
**Christina Fischer**, with brass; Trinity College, Hartford, CT 3 pm  
**Kent Tritle**; St Ignatius Loyola, New York, NY 4 pm  
**Marilyn Mason**; Zion Lutheran, Indiana, PA 4 pm  
**Alan Morrison**, with orchestra; Ursinus College, Collegeville, PA 4 pm  
**Robert Sutherland Lord**; Heinz Memorial Chapel, Pittsburgh, PA 3 pm  
**Peter Planyavsky**; Cleveland Museum, Cleveland, OH 3 pm  
++**Jonathan Hall**; Pullman United Methodist, Chicago, IL 4 pm

**22 SEPTEMBER**  
\***Jerome Butera**; Rockford United Methodist, Rockford, MI 8 pm

**23 SEPTEMBER**  
**Peter Planyavsky**; First Trinity Presbyterian, Laurel, MS 7:30 pm

**24 SEPTEMBER**  
**John Whiteside**; Old Whaling Church, Edgartown, MA 4 pm

**25 SEPTEMBER**  
**Karel Paukert**; Museum of Art, Cleveland, OH noon

**26 SEPTEMBER**  
**Susan Armstrong, Andrea Maronova**; St Joseph's Church, Worcester, MA 7:30 pm  
**Gerre Hancock**; St Paul's Episcopal, Winston-Salem, NC 8 pm  
**Marilyn Keiser**; St John's Episcopal, Charleston, WV 7:30 pm  
**Stephen G. Schaeffer**; Cathedral Church of the Advent, Birmingham, AL 12:30 pm  
**Todd Wilson**; St Mary's Cathedral, Memphis, TN 7:30 pm

**27 SEPTEMBER**  
**John Ferguson**, workshop; Camp Hill Presbyterian, Camp Hill, PA 9 am  
**William Aylesworth**; Scottish Rite Cathedral, Chicago, IL 3 pm (also September 28, 3 pm)

**28 SEPTEMBER**  
Choral/Organ Concert; South Church, New Britain, CT 4 pm

**John Ferguson**, hymn festival; Camp Hill Presbyterian, Camp Hill, PA 4 pm  
**Joan Lippincott**; Trinity Avenue Presbyterian, Durham, NC 4 pm  
**Kim Heindel**; Palmetto Presbyterian, South Miami, FL 4 pm  
**Thomas Murray**; Christ Church Cranbrook, Bloomfield Hills, MI 8 pm (also September 29, 8 pm)

**29 SEPTEMBER**  
**Thomas DeWitt**; Morrison United Methodist, Leesburg, FL 7:30 pm

**30 SEPTEMBER**  
**Peter Stoltzfus**; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm

**1 OCTOBER**  
**John Ogasapian**; Old Whaling Church, Edgartown, MA 4 pm

**2 OCTOBER**  
**Adrienne Pavur**; St Paul's Chapel, Columbia University, New York, NY noon

**3 OCTOBER**  
**Susan Armstrong**; United Methodist Church, Saratoga Springs, NY 7:30 pm  
**Marcia Van Oyen**; Fourth Presbyterian, Chicago, IL 12:10 pm  
**Thomas Trotter**; Shryock Auditorium, Carbondale, IL 8 pm

**4 OCTOBER**  
**Christopher Young**; Monumental United Methodist, Portsmouth, VA 7 pm  
\***Hugh McHarry**; Reformed Church, Fairview, IL 4 pm

**5 OCTOBER**  
**Marilyn Keiser**; Mem Music Hall, Methuen, MA 4 pm  
Chanticleer; Immanuel Congregational, Hartford, CT 4 pm  
**Iris Dreke**; Good Shepherd Catholic, Brooklyn, NY 6 pm  
**Stewart Foster**; St Paul's Cathedral, Buffalo, NY 4 pm  
**Mark King**; St John's Episcopal, Hagerstown, MD 7 pm  
+**Donald Sutherland, Phyllis Bryn-Julson**, organ & soprano; Old Presbyterian Meeting House, Alexandria, VA 4:30 pm  
**Christopher Young**, masterclass; Monumental United Methodist, Portsmouth, VA  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Edwin Domb**; North United Methodist, Indianapolis, IN 4, 7 pm  
**Martin Jean**; Lutheran Church of St Phillip, Chicago, IL 4 pm  
\***Linda Andrews, David Shane**, with choir; Reformed Church, Fairview, IL 2 pm

**6 OCTOBER**  
American Boychoir, with Chanticleer; McCarter Theatre, Princeton, NJ  
**Robert Parkins**; John Carroll University, Cleveland, OH 8 pm  
**Elizabeth & Raymond Chenault**; University of Montevallo, Montevallo, AL 7:30 pm

**7 OCTOBER**  
**James Hammann**; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm  
**Frederick Swann**; Central United Methodist, Lansing, MI 7:30 pm

**8 OCTOBER**  
**Robert Barney**; Old Whaling Church, Edgartown, MA 4 pm

**10 OCTOBER**  
**James Hammann**; St Paul's, Carroll Gardens; Brooklyn, NY 7:30 pm  
**Gillian Weir**; First United Methodist, Schenectady, NY 7:30 pm  
**Frederick Swann**; First Presbyterian, Greensburg, PA 8 pm  
**Harry Bramma**; Fourth Presbyterian, Chicago, IL 12:10 pm

**11 OCTOBER**  
**Frederick Swann**, workshop; First Presbyterian, Greensburg, PA 9-11 am  
**Elizabeth Melcher**; First Lutheran, Ellicott City, MD 11 am  
**John Gouwens**, carillon; Culver Military Academy, Culver, IN 4 pm  
\***Hugh McHarry**; Reformed Church, Fairview, IL 4 pm

**12 OCTOBER**  
**Yelena Kvaes**; Good Shepherd Catholic, Brooklyn, NY 6 pm  
**Peter Stoltzfus**; Cathedral Basilica of the Sacred Heart, Newark, NJ 4 pm  
**Gillian Weir**; Haddonfield United Methodist, Haddonfield, NJ 7:30 pm

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**Julia Kemp and Guy Rothfuss**; Camp Hill Presbyterian, Camp Hill, PA 4 pm  
**Charles Tompkins**; First Baptist, Greenville, SC 6:30 pm  
St John's Cathedral Choir; Trinity Episcopal, St Augustine, FL 5 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Todd & Anne Wilson**; Westminster Presbyterian, Dayton, OH 4 pm (workshop, 7 pm)  
37th Annual Conference on Church Music; University of Michigan, Ann Arbor, MI (through October 14)  
**Harry Bramma**, choral workshop; First Presbyterian, Evansville, IN  
**Thomas Trotter**; Trinity United Methodist, Evansville, IN 3 pm  
Choral Concert; Fourth Presbyterian, Chicago, IL 3 pm  
**Anita Werling**; Reformed Church, Fairview, IL 3 pm

13 OCTOBER  
**Anne & Todd Wilson**, workshops; Westminster Presbyterian; Dayton, OH 9:10, 10:30 am

14 OCTOBER  
**Marvin Mills**; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm

15 OCTOBER  
**Gillian Weir**; Church of the Holy Trinity, New York, NY 8 pm

16 OCTOBER  
**István Ruppert**; St Paul's Chapel, Columbia University, New York, NY noon  
**Terry Charles**; Kirk of Dunedin, Dunedin, FL 8 pm (also October 17)

17 OCTOBER  
\*Festival Organ, Opening Concert; Trinity Church, Copley Square, Boston, MA 8 pm  
Choral Concert; Plymouth Church of the Pilgrims, Brooklyn, NY 8 pm  
**Mary Preston**, with orchestra; Covenant Presbyterian, Charlotte, NC 7:30 pm  
**Stewart Foster**; Cathedral of St Paul, Detroit, MI 7:30 pm  
**Huw Lewis**, workshop; First Congregational, Charlevoix, MI 10 am  
**Todd Wilson**; North Christian Church, Columbus, IN 8 pm  
**Thomas Murray**; St Anthony Catholic Church, Milwaukee, WI 7:30 pm  
**Hye-Jean Choi**; Fourth Presbyterian, Chicago, IL 12:10 pm  
Chicago Children's Choir; Fourth Presbyterian, Chicago, IL 8 pm

18 OCTOBER  
Festival Organ Exhibit; Boston Public Library, Boston, MA (through December 31)  
**Richard Cleary**, lecture; Boston Public Library, Boston, MA 6 pm  
**Martin Jean**; St Peter's Lutheran, New York, NY 1 pm  
**Thomas Trotter**; Nassau Presbyterian, Princeton, NJ 7:30 pm  
**Terry Charles**; Kirk of Dunedin, Dunedin, FL 2 pm  
**Huw Lewis**, workshop; First Congregational, Charlevoix, MI 10 am  
**Todd Wilson**, masterclass; Indiana University, Bloomington, IN 9-11 am

19 OCTOBER  
**Todd & Anne Wilson**; St John's Episcopal, Stamford, CT 4 pm  
**Joyce Jones**; South Church, New Britain, CT 7:30 pm  
**Dorinda Gay**; Good Shepherd Catholic, Brooklyn, NY 6 pm  
**Kit Stout**, with ensemble; Our Lady of Pompeii, Vineland, NJ 3 pm  
**Peter Conte**; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Thomas Trotter**; Ursinus College, Collegeville, PA 4 pm  
**Jared Jacobsen**; Calvary Episcopal, Pittsburgh, PA 7:30 pm  
Hymn Festival; Grace Lutheran, Lancaster, PA 4 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Stewart Foster**; Broad Street Presbyterian, Columbus, OH 4 pm  
**G. Dene Barnard**, with choir; First Congregational, Columbus, OH 8 pm  
**Andrew Fletcher**; Edgebrook Community Church, Chicago, IL 2:30 pm  
**Paul Manz**, Hymn Festival; First Presbyterian, Arlington Heights, IL 4 pm

20 OCTOBER  
**Frederick Swann**; West Center Congregational, Bronxville, NY 8 pm  
**Stephen Hamilton**; Church of the Holy Trinity, New York, NY 8 pm

21 OCTOBER  
**Frederick Swann**; First Presbyterian, Glens Falls, NY 8 pm  
**Charles Tompkins**; University of South Carolina, Columbia, SC 8 pm  
**Marvin Mills**; Trinity Episcopal, St Augustine, FL 7 pm

22 OCTOBER  
**Frederick Swann**; West Center Congregational, Bronxville, NY 8 pm  
**Stephen Hamilton**; Church of the Holy Trinity, New York, NY 8 pm

24 OCTOBER  
**Frederick Swann**; First Presbyterian, Glens Falls, NY 8 pm  
**Charles Tompkins**; University of South Carolina, Columbia, SC 8 pm  
**Marvin Mills**; Trinity Episcopal, St Augustine, FL 7 pm

**Luc Ponet**; Fourth Presbyterian, Chicago, IL 12:10 pm

25 OCTOBER  
Festival Organ Forum; St Paul's Cathedral, Boston, MA 1-4:30 pm  
**Thomas Murray**, masterclass; Trinity Lutheran, Hagerstown, MD 10 am

26 OCTOBER  
**Michael Kaminski**; Good Shepherd Catholic, Brooklyn, NY 6 pm  
**Thomas Reuter**; Cadet Chapel, West Point, NY 3:30 pm  
**Christoph Albrecht**; St Stephen's Episcopal, Millburn, NJ 4 pm  
**Michael Farris**; First Unitarian, Wilmington, DE 7 pm  
**Heather Hinton**; St Michael's & All Angels, Baltimore, MD 3 pm  
**Thomas Murray**; Trinity Lutheran, Hagerstown, MD 3 pm  
**+Robert Parkins**; Duke University, Durham, NC 2:30, 5 pm  
**Cj Sambach**; The Village Chapel, Pinehurst, NC 4 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**John Sherer**, with brass; Fourth Presbyterian, Chicago, IL 7:30 pm

28 OCTOBER  
**Frederick Swann**; Pilgrim United Church of Christ, Fond du Lac, WI 7:30 pm

31 OCTOBER  
**Peter Krasinski**; Old South Church, Boston, MA 8 pm  
**David Messineo**; Plymouth Church of the Pilgrims, Brooklyn Heights, NY 8 pm  
**+John Scott**; St Paul's School Chapel, Concord, NH 8 pm  
**Pierre Pincemaille**; Clayton College, Morrow, GA 8:15 pm  
**Bruce Glenn**; Fourth Presbyterian, Chicago, IL 12:10 pm

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West Of The Mississippi**

18 SEPTEMBER  
Organ Pedagogy Conference; University of Nebraska, Lincoln, NE (through September 20)

20 SEPTEMBER  
**Michael Farris**, masterclass; University of Texas, Austin, TX 10 am

21 SEPTEMBER  
**Mark Huth**; Mt Olive Lutheran, Forest Grove, OR 4 pm  
**Michael Farris**; University of Texas, Austin, TX 4 pm  
**+John Walker**; Community Presbyterian, The Woodlands, TX 7 pm  
**Raymond Garner**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**David Rothe**; California State University, Chico, CA 3 pm

26 SEPTEMBER  
**Peter Planavsky**; St Stephen's Episcopal, Seattle, WA 7:30 pm

28 SEPTEMBER  
**\*Janet Hunt**; Walnut Hill United Methodist, Dallas, TX 4 pm  
**Christoph Tietze**; St Mary's Cathedral, San Francisco, CA 3:30 pm

30 SEPTEMBER  
**John Obetz**; Wichita State University, Wichita, KS 7:30 pm (also October 1, 9:30 am)

3 OCTOBER  
**John Walker**; Westminster Presbyterian, Oklahoma City, OK 8 pm

5 OCTOBER  
**John Obetz**; First United Methodist, Austin, TX 3 pm  
**David Sundahl**; St Mary's Cathedral, San Francisco, CA 3:30 pm

6 OCTOBER  
**David Higgs**; First Presbyterian, Midland, TX 7:30 pm  
**\*Douglas Cleveland**; Highland Park Presbyterian, Dallas, TX 7:30 pm

7 OCTOBER  
**Thomas Trotter**; Washington University, St Louis, MO 7:00 pm

10 OCTOBER  
**Stewart Foster**; Broadway Avenue Church, Ft Worth, TX 4 pm  
**Thomas Trotter**; St Barnabas Episcopal, Scottsdale, AZ 7:30 pm

11 OCTOBER  
**Jesse Eschbach**, masterclass; St James Episcopal, Los Angeles, CA 10:30 am

12 OCTOBER  
**+Massimeo Nosetti**; St Matthew's Episcopal, Iowa Falls, IA 4 pm

\***John Obetz**, with brass quintet; Francis Street United Methodist, St Joseph, MO 4 pm  
**Douglas Cleveland**, with orchestra; Washington Center for the Performing Arts, Olympia, WA 7 pm  
**Hector Olivera**; Beautiful Savior Lutheran, Portland, OR 2 pm  
**Stefan Engels**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
Santa Barbara Boys Choir; Trinity Episcopal, Santa Barbara, CA 3:30 pm  
**Jesse Eschbach**; St James Episcopal, Los Angeles, CA 4 pm

14 OCTOBER  
**Frederick Swann**; St Louis Cathedral, St Louis, MO 7:30 pm  
**Richard Elliott**; Dixie College, St George, UT 8 pm

17 OCTOBER  
**Michael Farris**; Trinity Cathedral, Portland, OR 7:30 pm

18 OCTOBER  
Argento, *The Shoemakers' Holiday*; Ted Mann Concert Hall, Minneapolis, MN 8 pm

19 OCTOBER  
American Boychoir; First Presbyterian, Seattle, WA  
**Gerre Hancock**; Trinity Cathedral, Portland, OR 10 am, 5 pm  
**Elna Johnson**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**Marilyn Keiser**; First Congregational, Los Angeles, CA 4 pm

21 OCTOBER  
**Marilyn Keiser**; Stanford University, Palo Alto, CA 8 pm

25 OCTOBER  
American Boychoir; Cathedral of St John, Spokane, WA

26 OCTOBER  
Texas Boys Choir; St Stephen Presbyterian, Ft Worth, TX 7:30 pm  
American Boychoir; Central United Protestant Church, Richland, WA  
**Jonathan Hall**; St Mary's Cathedral, San Francisco, CA 3:30 pm

27 OCTOBER  
American Boychoir; Holy Spirit Episcopal, Missoula, MT

30 OCTOBER  
American Boychoir; Flathead High School, Kalispell, MT

31 OCTOBER  
**Jeff Weiler**; Century II Civic Center, Wichita, KS 8 pm

**INTERNATIONAL**

17 SEPTEMBER  
**Simon Lindley**; St Giles' Cathedral, Edinburgh, Scotland 8 pm

22 SEPTEMBER  
**David Norris**, lecture; St Paul's Cathedral, London, England 6:15 pm

25 SEPTEMBER  
**Colin Walsh**; Wells Cathedral, England 7:30 pm

1 OCTOBER  
**David Hill**; Notre Dame de France, London, England 7:45 pm

2 OCTOBER  
**Andrew Lucas**; St Paul's Cathedral, London, England 6:30 pm

5 OCTOBER  
**Simon Preston**; Konzerthaus, Vienna, Austria 11 am

10 OCTOBER  
Choir & Arts Festival; Norwich Cathedral, England (through October 12)  
**Douglas Cleveland**; St John the Divine, Victoria, British Columbia 8 pm

11 OCTOBER  
**Andrew Sackett**; Tewkesbury Abbey, England 7:30 pm

12 OCTOBER  
Thanksgiving Concert; Jack Singer Concert Hall, Calgary, Alberta

17 OCTOBER  
**Gillian Weir**; West End CR Church, Edmonton, Alberta 8 pm

18 OCTOBER  
**Ian Tracey**; Liverpool Cathedral, Liverpool, England 3 pm

19 OCTOBER  
International Organ Week; Brussels, Belgium (through October 25)

20 OCTOBER  
American Boychoir; St Paul's Anglican, Nanaimo, British Columbia

21 OCTOBER  
**Gillian Weir**; Jack Singer Concert Hall, Calgary, Alberta

22 OCTOBER  
American Boychoir; Our Lady of Good Counsel, Surrey, British Columbia

24 OCTOBER  
**Robert Glasgow**; St Paul's Anglican, Toronto, Ontario 8 pm

25 OCTOBER  
**Robert Glasgow**, masterclass; St Paul's Anglican, Toronto, Ontario 10 am

26 OCTOBER  
**Frederick Swann**; Westminster United Church, Winnipeg, Manitoba 8 pm

27 OCTOBER  
**Christopher Hill**, lecture; St Paul's Cathedral, London, England 6:15 pm

29 OCTOBER  
**John Scott**; Christ Church Cathedral, Ottawa, Ontario 8 pm

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 #9737 **Ecclectic Energies**... performances by Dr. Joyce Jones on recent dissimilar yet complementary instruments built by Letourneau and Petty-Madden for Baylor University in Waco, TX.  
 #9738 **After the Dream**... James Higdon inaugurates a splendid new 45-stop Hellmuth Wolff organ at Bales Recital Hall of the University of Kansas in Lawrence with music by Bach, Nivers, Stephen Paulus, and Duruflé.  
 #9739 **A Gentle Giant**... glimpses of the life and art of respected American teacher and recitalist David Craighead, who plays solo and in duet with his late wife Marian.  
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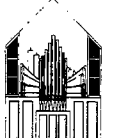
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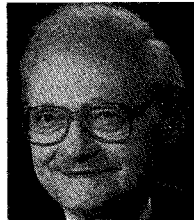
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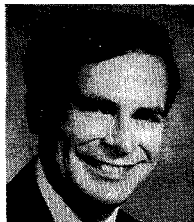
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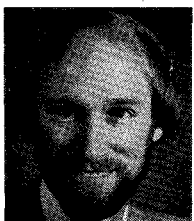
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