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MAY, 2009



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Editor's Notebook

New subscribers

As we approach the 100th anniversary of THE DIAPASON in December, we are making a special effort to attract new subscribers. A free copy of this issue is being sent to people who do not currently subscribe. If you are among them, I hope you will take this opportunity to subscribe to the longest continuous U.S. journal of the pipe organ—and the only independent American magazine covering the organ and church music. Because THE DIAPASON is not the journal of any association, we can freely devote editorial pages to any and all aspects of the organ and church music field, and are not constrained by organizational concerns.

THE DIAPASON fills a need and purpose different than other magazines in the field, and provides information not necessarily available elsewhere. I subscribe to U.S. and foreign journals about the organ and benefit from reading each of them. I recall my first exposure to THE DIAPASON, as a teenage organ student of Arthur C. Becker in Chicago. I loved everything about the pipe organ and could not get enough of it—practicing, attending recitals, visiting organs new and old, listening to and collecting recordings. If I had a particularly good lesson, Dr. Becker would let me read his copy of THE DIA-

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PASON. I was entranced by the fascinating world of the organ that it revealed, and soon took out my own subscription. Some days when I was in downtown Chicago for my organ lesson, I would stop in the offices of THE DIAPASON, then located on Wabash Avenue, and visit with then editor Robert Schunemann. He kindly answered my many questions about the magazine and the organ world, and offered encouragement in my studies.

I kept my subscription these many years and continued to enjoy every issue. It was a special delight, then, to find myself in the editor's chair in 1983. And I must say that producing and reading THE DIAPASON continues to be a deeply rewarding endeavor. I share my enthusiasm about THE DIAPASON every chance I get. I hope that you also enjoy THE DIAPASON and are willing to share that with colleagues and friends. Don't assume that everyone you know already reads THE DIAPASON. If you would like me to send a free sample copy of THE DIAPASON to a friend, just send me an e-mail and I will send the current issue. If you have a student that you would like to encourage, send me his or her name and address.

—Jerome Butera
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Letters to the Editor

Kudos

I love THE DIAPASON magazine. For me, it's so much better than the website, because I can read articles on a gradual basis, it's always in my briefcase, and it's beautiful print. I treasure the photographs. I learn so much simply by looking at pictures of organs in various stages, advertisement pictures, pictures of organists and important people, photographs of new organs. I'm impressed and I couldn't do without reading THE DIAPASON every month.

Thank you for a fine journal of organs, organists, organ music and organ history. It's the "continuing education" I've always wanted.

Darryl E. Dech, Music Director
Swamp Lutheran Church
Reinholds, Pennsylvania

Pragmatist/purist

Can you help me? I am a pragmatist trying to learn how to become a purist, but I just can't quite seem to get the hang of it. To understand my problem, consider the following example. I know most cat lovers don't much like dogs, and most dog lovers don't much like cats (some of them even openly admit to hating cats). Well, I don't know what's wrong with me, but I like them both. I just can't help it. Can you see my problem? Cat lovers can't understand me, and dog lovers won't even try. Thank God they at least tolerate me in some social settings as long as I remain quiet. What can I do?

When I graduated from college, and began teaching music, a friendly parent invited me to begin singing in the local men's barbershop chorus. I had enjoyed singing a little barbershop music, so I gave it a try. Wouldn't you know, the director kept making fun of church music every other sentence. Since I loved church music, he made me very uncomfortable. I didn't go back for a second rehearsal. What's wrong with me, I really want to know?

I love barbershop music, church choirs large and small, community choruses, grade school music classes, singing around campfires with guitar accompaniment (even *Kum Ba Yah*). I know, I have TERRIBLE TASTE. Please don't tell anyone, but I even like some of the "praise choruses" that we sing in our church, and I have been known to sing along with Beatles tunes and the occasional country ballad while touring the Kansas plains (by myself) in my car. Knowing all this, do you think I have any chance of becoming a purist in this sixth decade of my life? Can old dogs really learn new tricks?

I thought maybe you could help because I am in the organ business. Our little company takes care of slightly over 100 pipe organs: everything from 130

year-old tracker instruments to brand new electro-pneumatic organs (both with and without slider windchests). I am also the Rodgers Instruments dealer for our trade area. And yes, I love all of them for different reasons. So here we go again.

I guess I have the "Pragmatic Syndrome."

If I were only a purist, couldn't I feel much more confident talking to other purists? But which KIND of purist to become? If I become a lover of trackers only, I might get to feeling superior around my customers who are stuck playing those electro-pneumatic-action instruments, and I wouldn't want to offend them. If I were to say out loud that I really love the combination pipe/digital instruments we build for our cost and space-limited customers, how could I face those friends of mine who don't like anything built after 1890? And if I admit publicly how much I enjoy playing "orchestral" instruments from the early 1900s, how do I explain it to my other customers who are dead sure that neo-baroque instruments are the only organs worthy to be called organs? What's a person to do? Help!!

Once I had a customer for a short while who had a small classic 1-rank residence organ built by the Arnold F. Schmirnoff firm back in 1871. In a freak, really weird accident (it's a long story), many of the organ's pipes were destroyed. The owner insisted that they be replaced only with authentic Arnold F. Schmirnoff pipes, but alas, this boy-genius Schmirnoff built only one organ before his untimely death at age 16. The pipes were beyond repair, and there were no existing replacements.

Well, being pure to his ideals, he absolutely would not hear of using replica pipes built by a reputable pipe firm, even using 150-year-old pipe metal found stored in Bavaria. I offered every alternative I could think of. But alas, he could not be happy, he assured me, even with a classic 3-rank instrument built in 1872 by the Otto J. Schmirnoff firm (Arnold F.'s twin brother). "It just wouldn't be the same," he lamented. "Otto's instruments were never as good as Arnold's." Wouldn't having three ranks instead of just one help assuage the pain, I asked? "Not hardly," he replied. "If you've played an Arnold F. Schmirnoff, there's nowhere else to go."

Well, he no longer plays the organ; any organ, anywhere. He just sits in his rocker by the window, listening to old tapes of himself playing his 1871 1-rank Arnold F. Schmirnoff. He was a purist to the very end, and he never compromised his Principals.

Michael J. Combs
Combs Organ Specialists
Newton, Kansas

Here & There

St. Lorenz Lutheran Church, Frankenmuth, Michigan, concludes its music series: May 3–10, 3rd annual Bach Week; 5/21, Ascension Day Vespers. For information: 989/652-6141; <www.stlorenz.org>.

The Church of St. Ignatius Loyola, New York City, concludes its "Sacred Music in a Sacred Space" series on May 13 at 8 pm. The program will include Britten, *Rejoice in the Lamb*; Vaughan Williams, *Mass in G*; Handel, *Dixit Dominus*. Nancianne Parrella will present a pre-concert organ recital at 7 pm. For further information: <www.smssconcerts.org>.

The Cathedral Church of St. John, Albuquerque, New Mexico, continues its music series: May 16, Part, *Passio*; June 26, Polyphony: Voices of New Mexico; 6/28, Daniel Roth. For information: <www.stjohnsabq.org>.

Madison Avenue Presbyterian Church, New York City, concludes its Saint Andrew Music Society series on May 17. The program will feature Handel's *Judas Maccabaeus*, performed by the Saint Andrew Chorale & Orchestra. For further information: <www.mapc.com>.

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, concludes its music series on May 17 at 4 pm with a choral festival. The program will feature Mendelssohn's *St. Paul*, performed by the Shadyside Chancel Choir and Choral Society. For information: 412/682-4300; <www.shadysidepres.org>.

Peachtree Road United Methodist Church, Atlanta, Georgia, continues its music series: May 17, Atlanta Baroque Orchestra; July 29, Jonathan Dimmock. For further information: <www.prumc.org>.

Frank Lloyd Wright,
I have spent
much money in my life
but I never got anything
so worthwhile for it
as this house.

Thank you."

Edgar J. Kaufmann
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St. Paul R.C. Cathedral, Pittsburgh, Pennsylvania, celebrates the restoration of its 1962 von Beckerath organ: May 18, Jeremy Filsell; June 21, J. R. Daniels, Kenneth Danchik, and Donald Fellows. For information: <PittsburghBeckerath@verizon.net>.

The Presbyterian Homes, Evanston, Illinois, continues its organ recital series: May 18, Paul Vander Weele; June 15, Christine Kraemer. For information: <mkemper@northwestern.edu>.

The Bach Society at **Christ the King Lutheran Church**, Houston, Texas, concludes its series on May 24. The program includes Bach, Cantata No. 12 and Handel, *O Sing unto the Lord*. For further information: <www.bachsocietyhouston.org>.

Walt Disney Concert Hall, Los Angeles, concludes its organ recital series, featuring the Glatter-Götz/Rosales organ on May 24, with a recital by Naji Hakim. For information: 323/850-2000; <LAPhil.com>.

Methuen Memorial Music Hall, Methuen, Massachusetts, presents its 2009 organ recital series on Wednesday evenings at 8 pm: May 27, Andrew Unsworth; June 3, Maxine Thévenot; 6/10, Heinrich Christensen, with violin; 6/17, Jeffrey Wood, with tenor; 6/24, Colin Lynch;

July 1, Jennifer Pascual; 7/8, Nanci- anne Parrella; 7/15, Richard Webster, with the Beacon Brass Quintet; 7/22, David Pickering; 7/29, Roberto Meylougan;

August 5, Anthony Williams; 8/12, Alison Luedecke; 8/19, Bryan Mock; 8/26, Raúl Ramírez; and September 2, Bálint Karosi. For information: 978/685-0693, <www.mmmh.org>.



Robert Glasgow

An Evening of Music Celebrating the Life and Work of Robert Glasgow (1925-2008) takes place on Friday, May 29, 8 pm, at Hill Auditorium in Ann Arbor, Michigan. The program includes spoken tributes by William Aylesworth, Marilyn Mason, Louis Nagel, Orpha Ochse, and David Palmer, and performances by Susan DeKam, Alexander Frey, Martin Jean, Charles Kennedy, Peter Stoltzfus Berton, and Jeremy David Tarrant.

The University of Chicago's **Rockefeller Memorial Chapel** continues its music series: May 31, Britten, *War Requiem*; June 6, Thomas Weisflog, with choirs and carillon; 6/17, Paul Jacobs. For information: <rockefeller.uchicago.edu>.

The Sinsinawa Dominicans present their 2009 summer organ recital series on Wednesdays at 7 pm. Recitals feature the Casavant organ designed by Lawrence Phelps and recently restored at Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, Wisconsin: June 3, David Jonies; 6/10, Dennis Northway; 6/17, Brett Wolgast; 6/24, William Tinker;

July 1, Jeffrey Ellis; 7/8, Joan DeVee Dixon; 7/15, Joyce Robinson; 7/22, Mark McClellan; 7/29, Sister Mary Arnold Staudt, OSF;

August 5, Charles Barland; 8/12, Kirstin Synnestvedt; 8/19, Bruce Bengtson; 8/26, Stephen Steely. For information: 608/748-4411 x 271; <edushek-manthe@sinsinawa.org>.

Wesley United Methodist Church, Worcester, Massachusetts, closes its 2008-09 Pipes Alive! concert series on June 7, with organist Edward Broms. Broms will perform an original program entitled "Improvising the Sacred Wheel," a selection of his favorite improvisational themes, styles and structures, developed from weekly improvisations for preludes and postludes over the past decade. Broms serves as director of music at the Cathedral Church of St. Paul, in Boston. For information: <www.wesleychurchworcester.org>.

The First Church of Christ, Wethersfield, Connecticut, presents the winners of the **Albert Schweitzer Organ Festival** in concert on June 14 at 7 pm. The national competition, which was held last September at First Church of Christ, resulted in the selection of Caroline Robinson of Greenville, South Carolina, first place in the high school division; and Nathan Davy of Rochester, New York, first place in the young professional division. The adjudicators were Gerre Hancock, Frederick Hohman, and Marilyn Mason. For information: 860/529-1575 x209; <www.firstchurch.org/musicarts>.



Caroline Robinson



Nathan Davy

Kegg Pipe Organ Builders, Hartsville, Ohio, is sponsoring a series of recitals in 2009 on instruments that the company built. The series began on January 14 with Ken Cowan playing a recital at Christ Episcopal Church, Eureka, California, and continues: June 15, John Scott, Texas A&M International University, Laredo, Texas; and September 13, Paul Jacobs, Texas A&M University, Laredo, Texas.

Kegg is doing the final finishing on a



Victor Li, Cindy Lindeen-Martin, and Patrick Kreeger (photo by Duane Howell)

The Reuter Organ Company has announced the winners of the 2009 **Augustana Arts/Reuter National Undergraduate Organ Competition**. This biennial event has now concluded its seventh season. The competition is held at Augustana Lutheran Church in Denver on Reuter Opus 2071 (IV/61), with support from the Reuter Organ Company, Augustana Lutheran Church, Augustana Arts, and the Denver AGO chapter. Cindy Lindeen-Martin, minister of music at the church, is the competition director. Ronald Krebs, Reuter vice president, presented the prizes on behalf of the company.

A work by Bach, a Romantic or contemporary composition, the hymn SLANE and the *Concerto No. 6 in G Major* of Franz Xaver Brixi were played by each of the competitors at the Saturday afternoon competition. Patrick Kreeger, a student of Alan Morrison at the Curtis Institute of Music, won the first prize. He received

an award of \$5,000 and performed the Brixi concerto with the Musica Sacra Chamber Orchestra at the winner's concert, as well as Mendelssohn's *Sonata No. 3 in A Major*. The second prize of \$2,000 was presented to Victor Li, a student of Donald Sutherland at the Peabody Conservatory, who played Messiaen's "Serene Alleluias" from *L'Ascension* on the Sunday evening program.

Judges for this year's competition included Joseph Galema, music director and academy organist at the United States Air Force Academy; Edmund Ladouceur, retired director of cadet chapel music and cadet choral activities at the academy; and Tamara Schmiege, director of music and organist at St. Luke's Episcopal Church in Fort Collins. In addition, Dr. Galema was also featured in a Denver premiere performance of the Stephen Paulus *Organ Concerto for Organ, Strings and Percussion* at the winner's concert.

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Kegg organ, St. Gabriel Catholic Church, Saddle River, New Jersey

new 31-rank organ at St. Gabriel Catholic Church in Saddle River, New Jersey.

It will be dedicated on June 7 at 4 pm by Ken Cowan. For further information: <www.keggorgan.com>.

The Music Institute of Chicago presents its summer courses, beginning June 17. The Internship in Pipe Organ Building, Maintenance & Restoration course (15-day or 30-day option), led by Jeff Weiler, covers a basic knowledge of organ components and their function, shop skills, and cleaning and restoration techniques. Organ classes, taught in groups of three, provide an introduction to the organ for pianists; they are available for various age groups: junior (ages 8-12, three weeks), led by Margaret Kemper; high school (ages 13-19) and adult (both, six-week classes), led by James R. Brown. The institute also offers a six-week harpsichord class. For more information: <jbrown@musicinst.org> or 847/905-1500, x545.

Choristers Guild is presenting directors' enrichment conferences featuring Allen Pote: June 19-20, Asheville, North

Carolina; July 10-11, Chicago, Illinois. For further information: <www.choristersguild.org>.

The Holland Organ Festival takes place June 19-28 in Alkmaar. The program includes Bach and Sweelinck symposia, an international organ competition, an organ academy, and concerts. Presenters include Pieter Van Dijk, Paolo Crivellaro, Reinhard Jaud, Dietrich Wagler, Theo Jellema, and others. For information: <www.alkmaarorgelstad.nl>.

The Royal Canadian College of Organists presents its 2009 International Organ Festival June 28-July 2 in Toronto, Ontario. The convention celebrates the RCCO centennial with concerts, workshops, worship services, lectures, and an organ playing competition. Presenters include Rachel Laurin, Ken Cowan, Paul Halley, James David Christie, Jonathan Oldengarm, Isabel Demers, Gillian Weir, David Palmer, Thierry Escaich, and others. For information: <www.rcco2009.ca>.

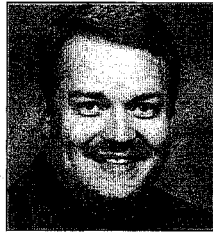
The Organ Historical Society holds its national convention July 5-10 in Cleveland, Ohio. The schedule includes organs by Brombaugh, Casavant, Erben, Farrand & Votey, Flentrop, Holtkamp, Johnson, Kilgen, Odenbrett & Abler, Schuelke, Skinner, Steere, Strumphler, von Beckerath, Votteler-Holtkamp-Sparling, Wirsching, and others. Presenters include Michael Barone, Peter Conte, Ken Cowan, Joan Lippincott, Thomas Murray, Stephen Tharp, Todd Wilson, and many others. For information: <www.organsociety.org>.

Early Music America announces two winners of the 2008-09 Collegium Musicum Grant: Sacabuche!, an early music ensemble of Indiana University's Early Music Institute under the direction of Linda Pearse, and the UNT Baroque Orchestra and Collegium Singers, an early music ensemble from the University of North Texas under the direction of Lyle Nordstrom. The two winning ensembles will perform during the Boston Early Music Festival, June 7-14. EMA

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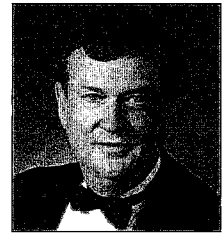
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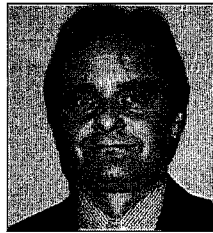
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will also provide publicity and other support for the concert. For information: 206/720-6270, <www.earlymusic.org>.

January 25 saw the premiere of the *Grace Cathedral Service* composed by Stephen Paulus, and written in honor of the Very Reverend Alan Jones, Dean Emeritus of Grace Cathedral, San Francisco. The work was commissioned by Donald Runnicles, music director of the San Francisco Opera and a friend of the cathedral. At Alan Jones's final service as Dean, the cathedral choirs premiered the Paulus work, a setting of the Magnificat and Nunc Dimittis for choir and organ, with the composer in attendance. Jeffrey Smith is Canon Director of Music; Benjamin Bachmann, assistant director of music. For information: <www.gracecathedral.org>.

The **First Presbyterian Church of Dallas** celebrated the 20th anniversary of their Jaekel organ with a recital celebrating the Alain family. Four former students of Marie-Claire Alain played works by Albert and Jean Alain, Maurice Duruflé, and François Delor. The organ was inspired by the Cavallé-Coll choir organ in the Alain family church in St.



First Presbyterian Church, Dallas, 20th anniversary concert

Germain-en-Laye. Performers for the January 19 program included George Baker, Lynne Davis, Jesse Eschbach, and Tom Froehlich, assisted by Mary Karen Clardy (flute) and Hilary Donaldson (soprano).



William H. Bates

William H. Bates, Professor of Organ at the University of South Carolina, has published the article "J. S. Bach's Fantasy and Fugue in G Minor (BWV 542): A Source Study for Organists" in *BACH: Journal of the Riemenschneider Institute* (2008/2). Comprising the entire journal volume, the study outlines possible or likely relationships among thirty-four of the thirty-five extant manuscripts of the two pieces. Based on the thirty-four sources, the article considers performance-related matters such as composition dates, pairing of the two pieces, registration indications, ornamentation, and indications of articulation, fingering, pedaling, or manual changes. Of special interest is the discussion concerning the authenticity of coupling the fantasy and the fugue.

The article also includes a proposal that Bach several times revised a first autograph of the fugue and at least once al-

tered a second autograph. Because none of the extant manuscripts is in Bach's handwriting, the study attempts to reconstruct as best possible what the composer's ultimate musical intentions may have been for the piece. Commentary and music examples demonstrate how different readings in several respected modern editions relate to the extant manuscripts as well as to sources now lost. The author's modern edition of one manuscript that transmits the revised F-minor tradition of the fugue is available through a link on the journal's website.



Jeffrey Smith and Douglas Cleveland

Douglas Cleveland completed a west coast recital tour of the United States and Canada at San Francisco's Grace Cathedral on February 15. The tour also included St. Mark's Lutheran Church in Anchorage, Alaska (Kenneth Jones); > page 8

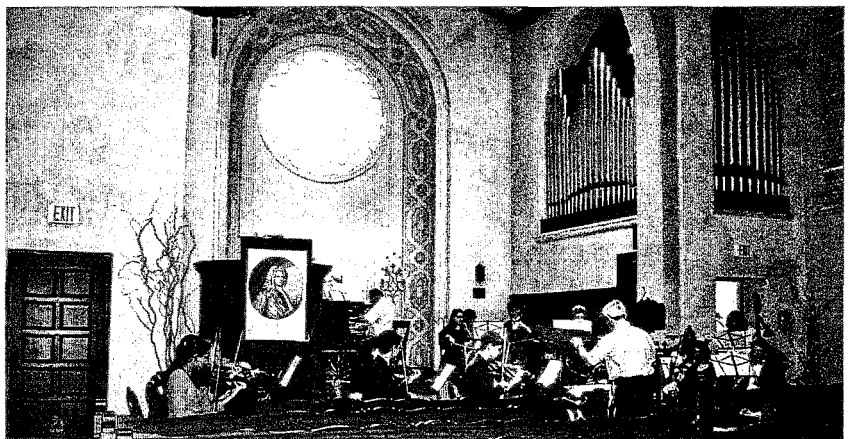


Stan Hywet Aeolian organ

Stan Hywet Hall & Gardens, Akron, Ohio, has raised more than \$488,000 to restore and reinstall the 1915 Aeolian organ in the music room. Nearly 400 donors contributed funds to restore the instrument and provide for a small maintenance fund for the years to come. Schantz Organ Company in Orville, Ohio completed the restoration in April. The project will be celebrated with an open house featuring Todd Wilson on Sunday, May 17, 1-4 pm. Tim Mann, vice-president marketing of Schantz, will also be available during the open house to answer questions about the restoration process.

The 65,000 square foot Stan Hywet Hall is the former estate of Goodyear Tire & Rubber Company founder F. A. Seiberling and his wife, Gertrude, and remains this country's finest example of Tudor Revival architecture. The Aeolian organ at Stan Hywet comprises 2,670 pipes in 42 ranks located in the hall's music room. The organ was played regularly at Stan Hywet Hall by both professional musicians and family members primarily during the 1920s, '30s and '40s.

For information, contact Susan Van Vorst, V.P. Fund Development, 330/315-3216, or visit <www.stanhywet.org>.



Santa Barbara AGO Handel rehearsal

The **Santa Barbara AGO chapter** presented an all-Handel concert, "Get a Handle on Handel," at the Unitarian Society of Santa Barbara on February 8. The performers were the Westmont College Chamber Ensemble conducted by Michael Shasberger, chapter members Mahlon Balderston, David Gell, Mylene Furey, and Josephine Brummel, and

guest violinist Valerie Malvinni. Works included Handel's *Horn Concerto in C*, *Organ Concerto in F*, op. 4, no. 5, *Violin Sonata No. 3 in F*, *Organ Concerto in A*, op. 2, no. 7, *Organ Voluntary No. 11 in D*, and *Organ Concerto in F*, op. 10, no. 13. Assisting in the organization of the concert were Emil Torick, Temmo Korisheli, and John Warnock.

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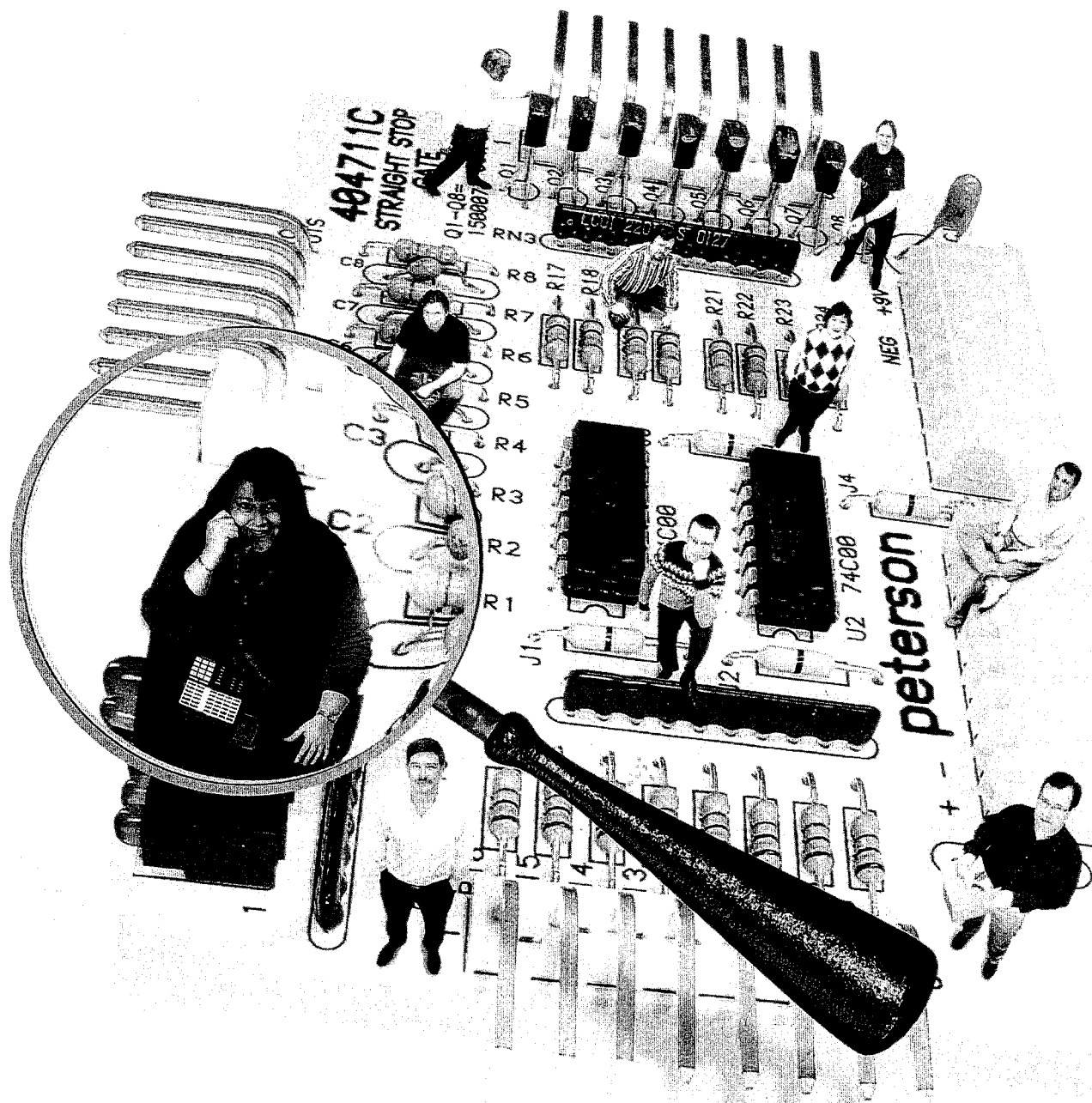


(l to r) Joe Fitzgerald, Robert Jacoby, Roger Goetz, Jerry Anderson, Norma Pettijohn, and Nicholas Good

On January 25, the **Topeka, Kansas AGO chapter** presented six chapter members in concert at First Presbyterian Church, Topeka, as part of the Organ Spectacular theme of the International Year of the Organ. Performers included

Norma Pettijohn, Jerry Anderson, Joe Fitzgerald, Roger Goetz, Nicholas Good, and Robert Jacoby, playing works by Zwart, Guilman, Bach, Peeters, Goetz, Mendelssohn, and Duruflé.

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Central Lutheran Church in Eugene, Oregon (Brombaugh) for the Oregon Bach Festival; St. James Episcopal Church in Los Angeles (Murray Harris); Trinity Lutheran Church in Seattle (Pasi); Christ Church Cathedral, Vancouver, BC (Kenneth Jones) for the Vancouver Festival; and Christ Church Cathedral, Victoria, BC (Helmuth Wolff). Next season, Cleveland performs in Arizona, Georgia, Michigan, Missouri, Ohio, South Carolina, Washington, England, Germany, Iceland, Singapore, and Switzerland. Douglas Cleveland is represented by Karen McFarlane Artists (www.concertorganists.com). Pictured at San Francisco's Grace Cathedral organ are Jeffrey Smith, Canon Organist and Choirmaster of Grace Cathedral, and Douglas Cleveland.



Jeannine Jordan

James D. Flood is featured on a new recording, *What Used To Be Played* ("neglected gems from the past"). Recorded on the 1939 Hall organ (rebuilt and enlarged by James D. Flood 1988-96) at First Baptist Church, Niagara Falls, New York, the program includes works by Clausmann, Savage, Maillochaud, Ketelbey, Deshayes, Nordman, Reed, Clark, Sheppard, Bliss, and J. E. West. Available from Michael's Music Service (michaelsmusicsservice.com) and the Organ Historical Society (www.ohscatalog.org).

From Sea to Shining Sea, created by organist **Jeannine Jordan** and visual artist **David Jordan**, was hosted by four AGO chapters during February 2009 in celebration of the International Year of the Organ. The tour began in Ocala, Florida, with a performance on the Concert for a Cause series co-hosted by the First United Methodist Church and the

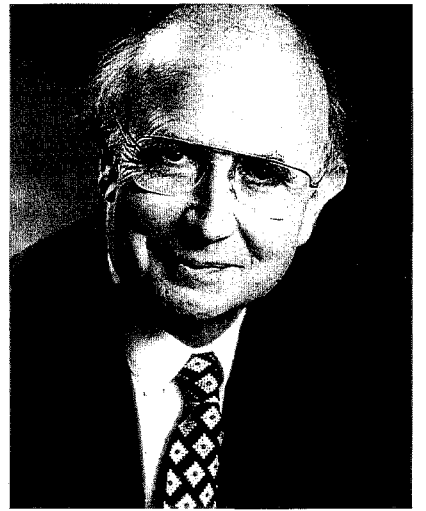
Ocala AGO chapter. The North Shore and Chicago AGO chapters co-sponsored the second performance of *From Sea to Shining Sea* at St. John's Lutheran Church, Lincolnwood, Illinois. The tour concluded with a performance at the United States Coast Guard Academy Chapel hosted by the New London County AGO chapter. *From Sea to Shining Sea* celebrates the first 200 years of the organ in the colonies and United States with an intergenerational, educational and historic approach, combining organ music and visuals. For information: www.promotionmusic.org.

Livia Mazzanti is featured on a new recording, *Mario Castelnuovo-Tedesco: Complete Organ Works*, on the Aeolus label. A native of Italy, the composer Mario Castelnuovo-Tedesco moved to California in the 1930s. He wrote one hour of organ music; some of the pieces are dedicated to E. Power-Biggs and Fred-



Livia Mazzanti (photo credit: Olaf D. Hennig)

erick Tulan. Italian organist Livia Mazzanti plays the four-manual Kleuker & Steimmeyer organ of the Tonhalle in Zurich. The program includes: *Introduction, Aria and Fugue*, op. 159; *Sacred Service for the Sabbath Eve*, op. 122; *Prelude on the "twelve note row"*; *Fanfare for organ on the "twelve note row"*; *Prelude on the name of Frederick Tulan*, op. 170, no. 49; *Choral-Prelude on the name of Albert Schweitzer*, op. 170, no. 18; *Fugue on the name of Albert Schweitzer*, op. 170, no. 18b; *Prayers My Grandfather Wrote (Sei preludi per organo sopra un tema di Bruno Senigaglia)*. AE-10541, \$30.00; for information: JAV Recordings, Inc. 43 Wellington Court, Brooklyn, NY 11230; www.pipeorgancds.com.



Martin Neary

Martin Neary, former Organist & Master of the Choristers at Westminster Abbey in London, will serve as "Artist in Residence" at First (Park) Congregational Church in Grand Rapids, Michigan in mid-May. Scheduled events begin Sunday, May 17 at 7 pm, music of Purcell, Handel and Haydn, featuring Haydn's *Lord Nelson Mass*, with members of the Grand Rapids Symphony and the combined adult choirs of Park Congregational Church UCC, First United Methodist Church, and Westminster Presbyterian Church, Martin Neary, conductor.

Monday, May 18 at 8 pm, Dr. Neary will present an organ recital sponsored by Park Church and co-sponsored by the Grand Rapids chapter of the American Guild of Organists.

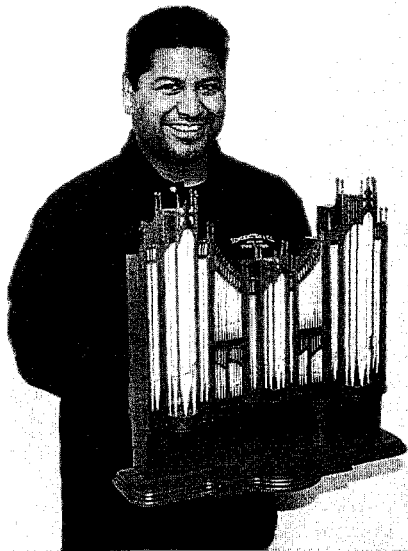
Tuesday, May 19 at 12:15 pm, Neary will present the final organ recital in Park's Music at Mid-Day concert series. For information: www.parkchurchgr.org.



Alison Luedecke and the Millennia Consort

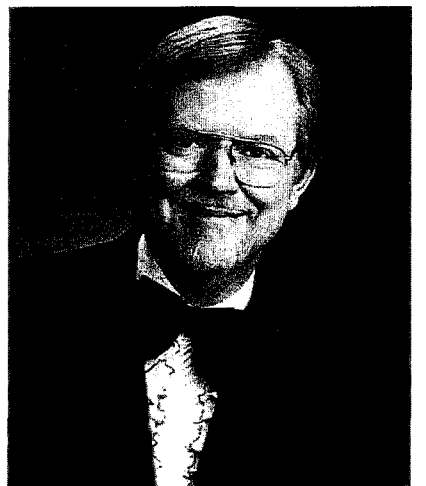
Alison Luedecke and the Millennia Consort recently premiered *Pinot*, a new piece for brass quintet, organ and percussion by John Karl Hirten. The piece is a programmatic characterization of a wine tasting tour and features sections devoted to pairing off the two trumpets,

trombone with horn, and an extended solo for the tuba. The piece was premiered on the new Fisk organ at the Cohan Center at California Polytechnic University in San Luis Obispo as part of their Cal Poly Arts Series.



Humberto Palma with his model of St. Martin's Schoenstein organ

In celebration of the music ministry of **George Ellis Mims**, St. Martin's Episcopal Church, Houston, Texas, commissioned a model of the church's Schoenstein organ as a gift to him on the occasion of his retirement. The model was constructed by Schoenstein & Co. craftsman **Humberto Palma** and was presented to Mims on January 25, 2009. A second, identical model was constructed as a gift to the donors of the organ, Lorne and Michelle Bain. Pictured is Palma holding one of the models.



Wesley Roberts

Wesley Roberts presents recitals in the UK this month. His schedule includes May 17, Kelvingrove Museum, Glasgow, Scotland; May 20, Christ Church, Eastbourne, England; May 24, Central Baptist Church, Bloomsbury, England; May 27, Brighton Music Festival, St. Michael's Church, Brighton, all-Iberty concert, piano and organ.

Roberts is Professor of Music at

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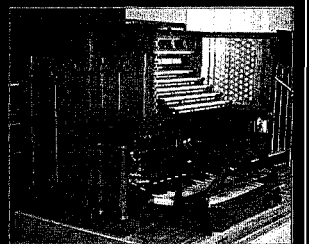
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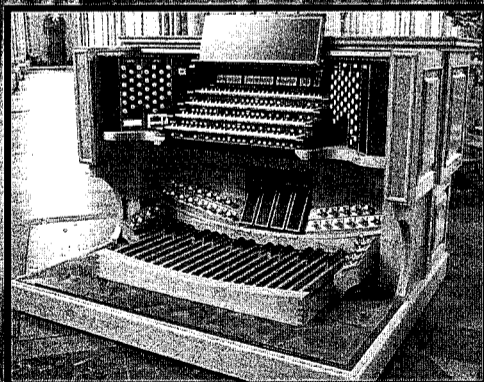
This instrument features a 5-manual console and 93 ranks of pipes in 9 divisions. The complete specification is available at www.pipe-organ.com for this and other projects.



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Uppsala Cathedral Seat of the Archbishop of Sweden

Photo: MattHobbs.com



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Campbellsville University, where he teaches courses in piano, organ, and musicology, and has been a member of the faculty since 1982. He has presented concerts as pianist and organist throughout the United States, in Europe, and in Asia, including premieres of works by the Dutch composers Hans Osieck, Johan van Kempen, and Kees Weggelaar, and the American composers Tom Johnson and James W. Moore. Dr. Roberts was a guest speaker at the 2002 annual conference of the Music Teachers National Association in Cincinnati, where he spoke on the topic "Bridging the Gap: Tools and Incentives for Pianists Turned Organists." He is the author of articles and reviews in British, Dutch, and American journals, and co-author with Maurice Hinson of *The Piano in Chamber Ensemble*, 2nd Edition, published in 2006. Roberts has served as a visiting professor at the French Piano Institute in Paris and at Shanghai Normal University, and is currently organist at Calvin Presbyterian Church in Louisville. He has served as president of three professional organizations, including the Kentucky Music Teachers Association, which granted him its 2005 Distinguished Service Award.



Carl B. Staplin

Carl B. Staplin, Ph.D., AAGO, Professor Emeritus of Organ and Church Music, Drake University, has been commissioned by the Iowa Choral Directors Association (ICDA) and the Iowa Composers Forum (ICF) to compose a choral work for a performance on July 30. It will be premiered at the ICDA annual convention to be held at Northern Iowa Area Community College. The work will be a *Fantasia on French Noels*. Dr. Robert Gieber, Professor Emeritus of French at Simpson College, translated directly from the original French texts dating from the 15th to the 18th century. French sources included the National Library of Paris, France, and various historical volumes. This is considered the first time that the original French words have been translated into English. Some of the melodies may sound familiar, but typically modern English texts have been employed rather than a literal translation. Two collaborations of Staplin and Gieber have already been published by Shawnee Press.

Joe Utterback's *Missa Jazzis* was premiered by the Oratorio Choir of the First Congregational Church of Stratford, Connecticut, conducted by David Wehr. Musicians included a 60-voice choir, trumpeter, tenor and soprano soloists, and the composer at the piano. The jazz Mass opening numbers—Introit, Kyrie, and Sanctus—feature jazz harmonies. The Gloria, with a 12-bar blues setting, involves tenor and trumpet in alternating solos and duets swinging around the chorus. A Lacrimosa, Agnus Dei, and a closing up-tempo Alleluia complete the Mass, available from Jazzmuze, Inc. Score samples may be found on line at <www.jazzmuze.com>. The work is available as a complete Mass or by individual movements. For information: 732/747-5227.

Nunc Dimittis

Robert E. Fort, Jr. died on January 29 in DeLand, Florida. A native of Ocala, Florida, he was a graduate of the University of Florida, Southern Baptist Theological Seminary, and the Eastman School of Music, where he studied with David Craighead. He earned a doctor of sacred music degree from the School of Music of Union Theological Seminary in New York City, where he studied with Vernon deTar. Dr. Fort taught at Coker College in Hartsville, South Carolina, and at Stetson University, and was a lifelong church musician, serving most recently as organist-choirmaster at the First Presbyterian Church in DeLand. Active in the Presbyterian Association of Musicians, he was an honorary lifetime member and had served as its president; he also served as dean of the Central Florida AGO chapter and was a member of the Hymn Society and the American Choral Directors Association. Dr. Fort wrote widely on church music topics and led workshops and hymn festivals throughout the country. Robert Fort is survived by his wife of 49 years, Patricia Mims Fort, and his children, Robert Fort III and Carolyn Fort.

Timothy J. Oliver died in Frankfort, Kentucky on January 5. He was 71. Born in Cincinnati, he earned a bachelor's degree from San Diego State College and subsequently studied organ with Arnold Blackburn at the University of Kentucky, where he earned a master of music degree. Active in the Lexington, Kentucky AGO chapter, Oliver initiated and for many years maintained the chapter's organ academy; he had also been a member of the music and liturgy commission of the Episcopal Diocese of Lexington, helping to plan and rehearse the 1995 diocesan centennial service. Timothy Oliver had served as organist at Midway Presbyterian Church, following his retirement as organist-choirmaster at St. John's Episcopal Church in Versailles after a long tenure. He held a similar position at Versailles Presbyterian Church, establishing a children's and a handbell choir, and leading the renovation of the

church's Pilcher organ; he also served at Church of the Ascension in Frankfort. He twice directed the Woodford Community Choir and was a member of the Association of Anglican Musicians and the Organ Historical Society. Timothy Oliver is survived by many friends and several cousins.



Michel Pinte at the console of the Walcker organ at the Riga Cathedral in Latvia (which had been inaugurated by Eugene Gigout), where he gave a concert on August 29, 2007

French organist **Michel Pinte** died of a heart attack in Malaga, Spain, on October 21, 2008. Born on July 21, 1936 in Etrepagny (Eure, in Normandy), he was buried in the nearby cemetery in Doudeauville-en-Vexin. A Requiem Mass was celebrated in his memory on November 8, 2008, at the Saint-Augustin church in Paris, where he had served as organist for 29 years.

Michel Pinte began to play the organ for Masses at the parish church in his home town at the age of ten. Two years later, he began organ lessons in Rouen with Jules Lambert (substituting for him) and then with Marcel Lanquetuit. In 1956, during his military service, he served as organist at the Saint-Philippe cathedral in Algiers. When he returned to Paris in 1962, he studied piano with Irène Baume-Psichari, harmony with Yves Margat, Gregorian chant with Henri Potiron at the Institut grégorien, and organ with Jean Langlais at the Schola Cantorum, where he received his diploma in virtuosic organ interpretation and improvisation in 1964. He also studied later with Marie-Madeleine Duruflé-Chevalier, Marie-Louise Girod, and Suzanne Chaisemartin.

After substituting at numerous churches (notably in Paris at Notre-Dame-de-Grâce in Passy and on the choir organs at Saint-Augustin and the Versailles cathedral), in 1968 Pinte was named titular of the Cavallé-Coll/Mutin choir organ at the Saint-Augustin church in Paris. In 1973, he requested Victor Gonzalez to enlarge this organ to 32 stops with six adjustable pistons, enabling him to play the entire repertoire comfortably. He later entrusted the maintenance of this organ to Bernard Dargassies. In 1979, Michel Pinte also assisted Suzanne Chaisemartin on the 1868 Barker/Cavallé-Coll/Mutin Grand Orgue (III/53) and was appointed as her co-titular in 1990. He retired in June 1997, and spent his final years in Marbella, Spain (Malaga).

During his retirement, Michel Pinte performed even more concerts in Europe and the United States. In Spain, he performed for the organ weeks in Grenada in 1999 and in Madrid in 2000, and at the Palau de la Música in Valencia in 2007 (for more details, see <www.musimem.com>). Audiences appreciated his eclectic programs that highlighted nineteenth and twentieth-century repertoire (notably works by Demessieux, Vierne, and Widor as well as lesser-known works) and were

captivated by his final brilliant improvisation on a well-known theme.

His solid technique and his open spirit allowed him to express himself easily and freely, to fully share his vital love of music with others. To cite one example, those who attended his concert at St. John's Church in Washington, D.C. on November 13, 1986, will never forget his stunning improvisation on *America the Beautiful*. This cultural ambassador will long be remembered for his vast artistic knowledge, his creative imagination, and his good sense of humor.

—Carolyn Shuster Fournier
Paris, France

Travis R. Powell, age 36, died on January 19 in Carey, Ohio. A student of Donald MacDonald, he earned a bachelor of church music degree from Westminster Choir College, and a master of sacred music degree from Southern Methodist University in Dallas, where he was a student of Robert Anderson. Powell was director of music-organist at the Basilica and National Shrine of Our Lady of Consolation in Carey, Ohio, where he directed the shrine chorale and a children's choir and played over 650 Masses a year. He also taught general music at Our Lady of Consolation School and was artistic director of the Carey Ecumenical Choir; he had previously served at St. Thomas Aquinas Catholic Church and Cathedral Shrine of the Virgin of Guadalupe Cathedral in Dallas. He was a member of the American Guild of Organists, National Association of Pastoral Musicians, Organ Historical Society, American Choral Directors Association, Choristers Guild, and the Conference of Roman Catholic Cathedral Musicians.

Robert Wendell Robe died on January 24 in Tampa, Florida. He was 79. Born July 8, 1929, in Zanesville, Ohio, he attended Meredith College in Zanesville and Capitol University. A church musician for 64 years, he began his musical career as organist for St. Luke's Lutheran Church and played for "The Coffee Club," a local radio program. He held organist positions at Webb City Presbyterian Church, New Haven Presbyterian Church, Tulsa, Oklahoma, Forest Hills Presbyterian and Wellspring United Methodist churches, both in Tampa, Florida, and until last year at the Kirk of Dunedin Community Church in Dunedin, Florida. He is survived by his wife of 54 years, Mary Robe, two daughters and three sisters.

Mary Landon Russell died November 20, 2008, in Montoursville, Pennsylvania, at age 95. She attended Dickinson Junior College and in 1936 earned a bachelor of music degree from Susquehanna University. In 1957 she earned a master of arts degree from Pennsylvania State University, and did further study at the Chautauqua Institution School of Music, the Juilliard School, and the Eastman School of Music. She taught at Lycoming College from 1936 until her retirement in 1978, when she was named associate professor of music emerita and continued as a part-time piano teacher there for another twenty years.

Mrs. Russell was a member of numerous professional organizations, including the American Guild of Organists, of which she was a past dean of the Williamsport chapter, the Williamsport Music Club, and the National and Pennsylvania Federations of Music Clubs. She was also a 50-year member and honorary regent of the Lycoming Chapter, Daughters of the American Revolution, and was awarded the Martha Washington Medal from the Tiedaghton Chapter (Sons of the American Revolution) for her "History of the Music of Williamsport, Pennsylvania." She is listed in *Outstanding Educators of America*; during her 50th year of teaching at Lycoming College, the school's Alumni Association established the Mary Landon Russell Applied Music Fund, which provides financial aid to musically gifted students. Mrs. Russell frequently served as organist at Covenant-Central Presbyterian Church, and in other area churches.

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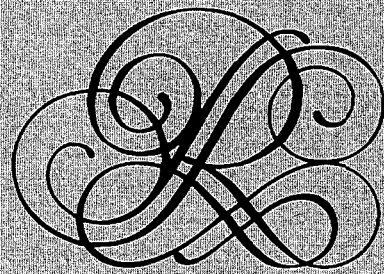
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Here & There

Breitkopf & Härtel announces the release of Handel's "Hallelujah" from the oratorio *Messiah*, HWV 56, in an arrangement for four-part mixed chorus, organ and trumpet ad lib, by Klaus Uwe Ludwig (PB 5313, €15). For information: <www.breitkopf.com>.

Church Music Association of America announces the release of *Psallite Sapienter: A Musician's Guide to the 1962 Missal*, by B. Andrew Mills. The author provides a comprehensive guide to providing music for the Extraordinary Form of the Roman Rite. It covers the types of sung Masses and what is required of the organist and choir, and the expectations and needs of the full liturgical year, plus weddings, funerals, and Benediction. The book combines an explanation of the rubrics with the author's own experience with the 1962 *Missal*. For information: <musicasacra.com/books>.

Loft Recordings presents *Simple Gifts*, a new recording by the Tudor Choir, Doug Fullington, director (G-49265). The recording features Shaker songs, folk tunes, and settings of Transcendentalist and devotional texts: four settings of "Tis the gift to be simple" (Shaker manuscript, Aaron Copland, Bob Chilcott, and Kevin Siegfried), and works by Doug Fullington, John Rutter, Virgil Thomson, and Ralph Vaughan Williams. For information: <www.gothic-catalog.com>.

Buzard Pipe Organ Builders reports current and recent projects by its service department.

In 2008 the 1918 Reuter-Schwarz Opus 8 at the United Methodist Church of Westfield, Illinois (2 manuals, 10 ranks, electro-pneumatic action) underwent complete restoration of the wind system, windchests, and pipework, and a rebuild of the console with new keyboards and solid state switching system. Also in 2008: renovations and tonal improvements to the 1950s Schlicker organ

in Kramer Chapel, Concordia Theological Seminary, Fort Wayne, Indiana.

In 2008-09 Buzard will carry out the phased restoration of the c. 1893 Barckhoff Organ Company organ at St. Joseph's Catholic Church, Chenoa, Illinois; 2 manuals, 9 ranks, mechanical action (tubular pneumatic Pedal Bourdon). This will include restoration of the double-rise reservoir and pumping feeders, including replication of the pump handle (copied from the 1886 Barckhoff organ in St. James Lutheran Church, Logansport, Indiana, also being restored by Buzard), and restoration of Bourdon windchests, pipework, action, and façade chests, keyboards, pedalboard and key and stop action.

Other 2009 projects include the restoration of the 1914 Estey organ, Opus 1233, at First Presbyterian Church, Piper City, Illinois (2 manuals, 9 ranks, tubular pneumatic action), a complete restoration without alteration, including the reinstallation of the hand-pumping mechanism (electric blower retained).

Buzard will make mechanical and tonal renovations to the Möller organ at Bethany Lutheran Church, Naperville, Illinois: new 16' 8' 4' Pedal/Great Trombone/Tromba on new windchests and re-regulation of existing Pedal and Great pipework.

Buzard will also make mechanical and tonal renovations to the Schlicker organ at Immanuel Lutheran Church, Glenview, Illinois, including a new electric pull-down slider windchest for the Swell division, a complete rebuilding of the console, including solid state relay and combination action and new tilting-tablet stop rail with replica Schlicker stopkeys. For information: <www.buzardorgans.com>.

Burton K. Tidwell Organbuilder LLC, in association with Menchey Music, Hanover, Pennsylvania, has completed a new organ for First Presbyterian Church, York, Pennsylvania. The four-manual instrument incorporates several ranks and components from M.P. Möller Opus 10165 (1967), together with new principals and mixtures, combining pipe organ building with digital sampling technology. Its 38 ranks are on electric-slider windchests and augmented by a comparable number of digital voices. To encourage reflection and blending of the organ from the deep and narrow chancel, the organ loft chamber has been remodeled and the organ moved forward to stand immediately behind the now mute façade, which dates back to the early 20th-century Hutchings organ.

All aspects of the design and its realization were under the direction of Burton K. Tidwell. Allen Organ Co. provided the custom console and digital resources, including audio systems for distributing the digital voices. Matt Baldwin of Menchey Music was project manager and worked closely with Jesse and Janet Betlyon of Betlyon Organ Service. R.L. Hulsey, Kingston, Tennessee, assisted in the finishing of the pipework. For information: <www.menchey.com> and <www.bktidwell.com>.

Corrections & clarifications

The report by Frank Rippl of the 2008 **OHS convention in Seattle** (March, p. 25) contained an error in the mention of the musical staff at the St. James Roman Catholic Cathedral. Dr. James Savage is the cathedral's director of music, Joseph Adam is organist, and Clint Kraus is associate organist and director of youth music. In the same paragraph it should read that a descendant of the cathedral's first organist was introduced at the convention.

In the March electronic newsletter, **THE DIAPASON E-News**, the editor's introduction mentioned the countries that are represented by the roster of artists in the **Concert Artist Cooperative**. The listing should also include the country of Uruguay.

Looking Back

10 years ago in the May 1999 issue of THE DIAPASON

Cover: C. B. Fisk Op. 112, St. James Episcopal Church, Richmond, Virginia

Bruce Buchanan appointed Vice President and Tonal Director, Austin Organs
Michael Farris dies on March 27, 1999, at age 41.

Feature articles: "How Bach encoded his name into *Die Kunst der Fuge* together with his tuning," by Herbert Anton Kellner; "Canadian Organbuilding, Part 1," by James B. Hartman

New organs: Andover, Parkey, Rench

25 years ago, May 1984

Cover: Schudi Organ Company, Walnut Hill United Methodist Church, Dallas, Texas

Leo Abbott wins Fort Wayne Competition

Herbert M. Gotsch dies on March 8, 1984, at age 57

Feature articles: "Messiaen's *Saint François d'Assise*," by David Palmer; "The Organ Works of Johann Michael Haydn," by Kathleen I. Stout; "Acoustics in the Worship Space II," by Scott R. Riedel

New organs: Gress-Miles, Martin Ott

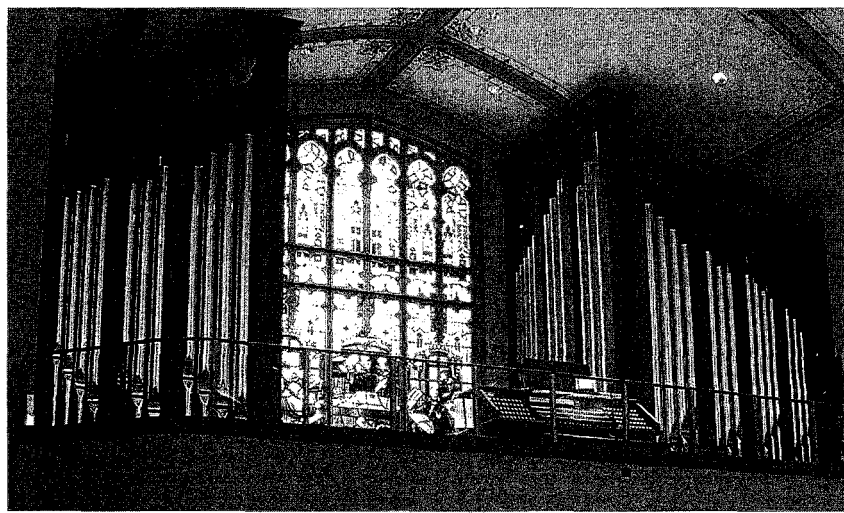
50 years ago, May 1959

News of André Marchal, Feike Asma, E. Power Biggs, Noel Bonavia-Hunt, Sidney Campbell, Richard Ellsasser, Jack Goode, Clyde Holloway, Paul Koch, Robert Noehren, Ernst Pepping, Daniel Pinkham, Robert J. Powell, Stella Roberts, Paul Lindsley Thomas, John Weaver
Organs by Aeolian-Skinner, Audet, Austin, Holtkamp, Möller, Reuter, Schantz, Wicks

75 years ago, May 1934

News of Frank Stewart Adams, Elisabeth J. Anderson, Frances Beach Carlson, Winslow Cheney, Walford Davies, S. Lewis Elmer, Ernest Richard Kroeger, Claude Means, Wilhelm Middelschulte, Hugh Porter, Parvin Titus

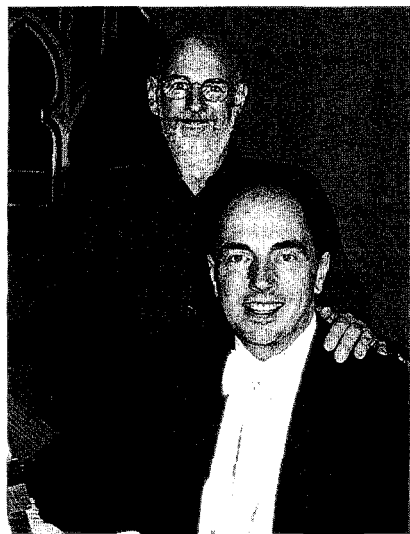
Article on organ design by J. B. Jamison
Organs by Aeolian-Skinner, Austin, Casavant, Frazee, Kilgen, Kimball, Möller, and Verlinden, Weickhardt, Dornoff



Bedient Opus 80

Bedient Pipe Organ Company's Opus 80 was dedicated in recital by David Higgs in November 2008. Installed at St. John's Lutheran Church, Sacramento, California, the organ comprises 59 ranks on three manuals and pedal. Opus 80 incorporates 35 ranks from two previous instruments, which have been revised, reconfigured, and rescaled. Additionally, 24 new ranks have been added and the organ's infrastructure has been replaced. In addition to the new casework, four slider windchests, the wind system, the electrical control system, and a mobile three-manual console are all new.

Higgs's program included works by Bach (*Fantasia and Fugue in G Minor*), Franck (*Pièce Héroïque*), Schumann (*Canon in B Minor*), Conte (*Soliloquy*), Bolcom (*Free Fantasia on "O Zion, Haste"* and *"How Firm a Foundation"*), Lefébure-Wely (*Boléro de Concert*), Shearing (*Sacred Sounds for Organ*), and Liszt (*Praehudium und Fuge über BACH*). The dedicatory recital was co-sponsored by the Sacramento AGO chapter and St. John's Lutheran Church.



Gene Bedient and David Higgs

Generous funding came in the form of a grant from the Special Projects Committee of the San Francisco chapter.

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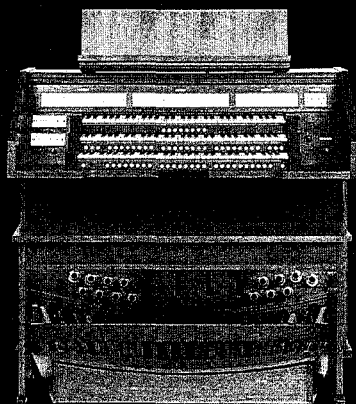
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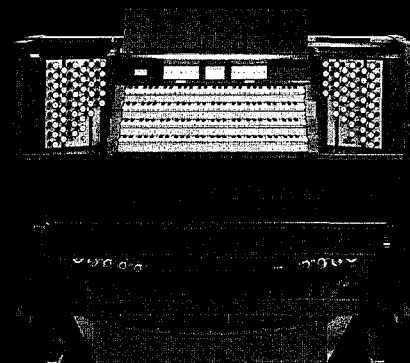


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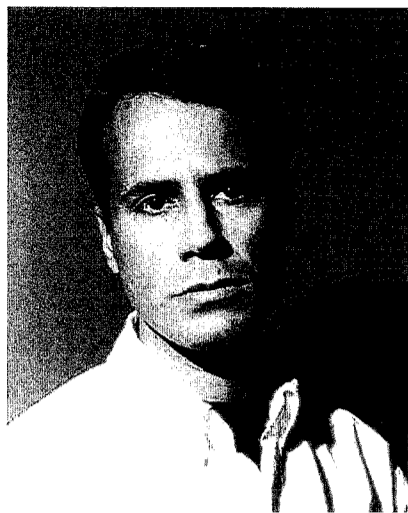
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Harpichord News

by Larry Palmer



Chris DeBlasio

Chris DeBlasio: *Dances for Clavichord*

I have been thinking about art and loss in the time of AIDS this winter, especially since my fellow Oberlin Conservatory student and friend Calvin Hampton's 70th birth anniversary occurred on the final day of 2008. Calvin's younger colleague, the New York-based composer Chris DeBlasio, would have reached the age of fifty on February 22, 2009, had his life, too, not been cut short in 1993 by AIDS-related illness. The recent publication of this set of five short pieces for clavichord (suitable for the harpsichord, as well!) by Wayne Leupold Editions (WL610010) represents a worthy calling card for a lamentably short-lived composer.

It joins the poignant and moving *God Is Our Righteousness* for guitar and organ and a *Serenade* for violin and organ as DeBlasio's published instrumental legacy, and is the only solo keyboard work, thus far. In her comprehensive catalog of 20th-century works for harpsichord and clavichord, Frances Bedford notes two separate sets of pieces: *Three Dances* (1986) and *[Five] Dances* (1988), each first performed by Andrew deMasi. When I contacted DeBlasio's estate executor Harry Huff to ask whether these were all the same pieces, he responded:

... I'm quite certain that the set of five that Wayne [Leupold] has published is complete. I suspect that Chris simply added two dances in 1988 to the three already premiered in 1986.

I recommend all of these attractive dances, although I am most excited by number one [*Vivo*—an exhilarating study of alternating right and left hand triads presented in rapidly changing asymmetric meters (4/8, 5/8, 3/8, 2/8); number two [*Moderato Assai*—a lyrical three-page aria; and the energetic concluding fifth [*Allegro Vivace*], with its propelling rhythm and frequent hemiolas. These three movements are all appropriately textured to sound well on early keyboard instruments.

The middle two pieces [*Andantino* and *Adagio*] seem slightly less satisfying to my hands and ears. Without access to a manuscript source I am unable to determine whether these might be the added pieces. Nor am I able to confirm the lack of several accidentals that seem to be missing, but I suggest that surely the soprano D in the last measure of page 5 should be a D-sharp mimicking the previous statement of the figure four measures earlier; and I suspect that the soprano A in the last measure of page 8 should similarly be an A-sharp, in keeping with the following statement of the same motive, which includes repeated G-sharps.

John Corigliano, one of DeBlasio's teachers at the Manhattan School of Music, mourned his former student as "a composer who embodied that rarest of all things—a truly original lyric voice." Acquire these lovely pieces, play them, and do your part to keep alive the legacy of a talented composer whose distinctive music deserves to be heard.

For those of our readers not averse to gritty and graphic words about sexuality or illness, the book *Loss Within Loss: Artists in the Age of AIDS* (The University of Wisconsin Press, 2001) provides 22 essays edited by Edmund White, produced in cooperation with the Estate Project for Artists with AIDS. Poet Maya Angelou contributed a short appreciation of this project, and William Berger, currently a producer of the Metropolitan Opera Radio Broadcasts, provided an illuminating, caring chronicle of DeBlasio's final years (pages 153–167).

[Also worthy of further exploration, *Calvin Hampton's organ and choral works* are published by Wayne Leupold Editions.]

Short listings of recent harpsichord recordings (and a score)

Antonio Soler Sonatas. Kathleen McIntosh plays her 1994 John Phillips harpsichord after Dumont (1707).

Recorded at Maricam Studio, Santa Fe, New Mexico (2007). A large help-

ing of Soler played with panache by Ms. McIntosh, and available from her at <kathleenmcintosh@juno.com>.

Soler and Scarlatti in London: A Selection of Blended Sonatas. Luisa Morales plays a harpsichord by Joseph Kirckman (1798). FIMTE, Apdo.212 Garrucha, 04630 Almeria, Spain, <www.fimte.org>.

Recorded on a splendid harpsichord from the collection of the National Music Museum in Vermillion, South Dakota, with sound realistically captured by recording engineer Peter Nothnagle. Thrilling explorations of sixteen Iberian sonatas played on a large English instrument similar to several that were exported to Spain in the late 18th century. A must-have disc!

Le Clavecin Français: Music from the Borel Manuscript. Davitt Moroney plays the original Nicholas Jomont harpsichord (1707) and a Joannes Ruckers instrument (Antwerp, 1635) from the collection of Karen Flint. Plectra Music PL20801 (2 CDs), <www.plectra.org>.

A splendid opportunity to compare the sound of Phillips's harpsichord with its original inspiration. Music by d'Anglebert, Thomelin, La Barre, Brocard, la Comtesse de Bieule, Louis Couperin, Chambonnières, Dumont, Bouat, La Pierre, Vincent, De Lorency, Richard, and Rossi from a mid-17th century manuscript now in the University of California, Berkeley Hargrove Music Library.

Jean-Baptiste Lully: Divertissements. David Chung plays a 2001 harpsichord by Bruce Kennedy (after Michael Mietke, Berlin, ca. 1704). Plectra Music, Frontiers, MSF 73967, <dchung@hkbu.edu.hk>.

Twenty-three keyboard transcriptions from the Lully operas *Atys*, *Isis*, *Phaëton*, and *Armide*. A one-man musical entrepreneur, Dr. Chung has also edited the scores, available in: *Jean-Baptiste Lully: 27 Opera Pieces transcribed for Keyboard in the 17th and 18th Century*. Ut Orpheus Edizioni (Bologna), 2004, <www.utorpheus.com>.

Comments or news items for these pages are always welcome. Please address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275; <lpalmer@smu.edu>.

In the wind . . .

by John Bishop

A matter of perception

In the March 2009 issue of THE DIAPASON, I wrote:

Busy organists might be playing on dozens of instruments each year, but there are also many examples of lifelong relationships between players and their "home base" organs. Marcel Dupré played hundreds of recitals all over the world, but he was Organiste Titulaire at Saint-Sulpice in Paris from 1934 until 1971. He succeeded Charles-Marie Widor, who had held the position since 1870. So for more than a century that great Cavallé-Coll organ was played principally by two brilliant musicians. What a glorious heritage. Daniel Roth has been on that same well-worn bench since 1985. I first attended worship in that church in 1998 and vividly remember noticing elder-



John Bishop

ly members of the congregation who would remember the days when Dupré was their parish organist. I suppose there still may be a few. I wonder if any of them cornered Dupré after church to complain that the organ was too loud!

Ladislav Pfeifer of the Cathedral of St. Michael the Archangel in Springfield, Massachusetts wrote,

Dear Mr. Bishop,

In your most recent DIAPASON article, you wondered if any of Marcel Dupré's parishioners ever thought that he played too loud. That made me immediately recall a story that Robert Rayfield (organ dept. at IU—long time ago) enjoyed telling. He attended Mass at Dupré's parish with some friends and Dupré was improvising the postlude in a manner worthy of The Church. Rayfield and his companions were ecstatic and then they noticed a woman kneeling in prayer trembling with her hands over her ears. The postlude ended and her hands came down. One of Rayfield's companions approached the woman and asked why she covered her ears. She made a dramatic gesture, shook her head and said, "C'est épouvantable et c'est comme ça toutes les semaines." "It's terrible and it's like this every week!"

I thought I was joking when I wondered if parishioners thought Dupré played too loud. What one thinks is sublime and inspiring, the other thinks is horrible—an imposition.

Marcel Dupré's improvised postludes were instantly created, never to be heard again, brilliant art works. I imagine that they were sometimes furious, sometimes joyful, always complex, and yes, often very loud. The Cavallé-Coll organ in St. Sulpice is a mighty instrument. Those visiting organists, schooled in the bewildering languages of musical expression, were transfixed and thrilled. The above-mentioned woman felt assaulted.

Architect Frank Gehry has created some fascinating designs—buildings rife with curved lines and wavy spaces. The Experience Music Project is an interactive museum in Seattle, Washington, commissioned by Paul Allen and dedicated to Jimi Hendrix. You can find a fine photo gallery at <http://www.flickr.com/photos/heritageofmusic/sets/72157604116603161/>. I visited the EMP several years ago and found the building to be daring, unique, challenging, and complicated—I loved it. A colleague who lives in Seattle shared the local comment that it looks as though the Space Needle (next door) got undressed and threw her clothes in a heap, a sentiment that reminds me of the nickname given to another of Gehry's controversial de-

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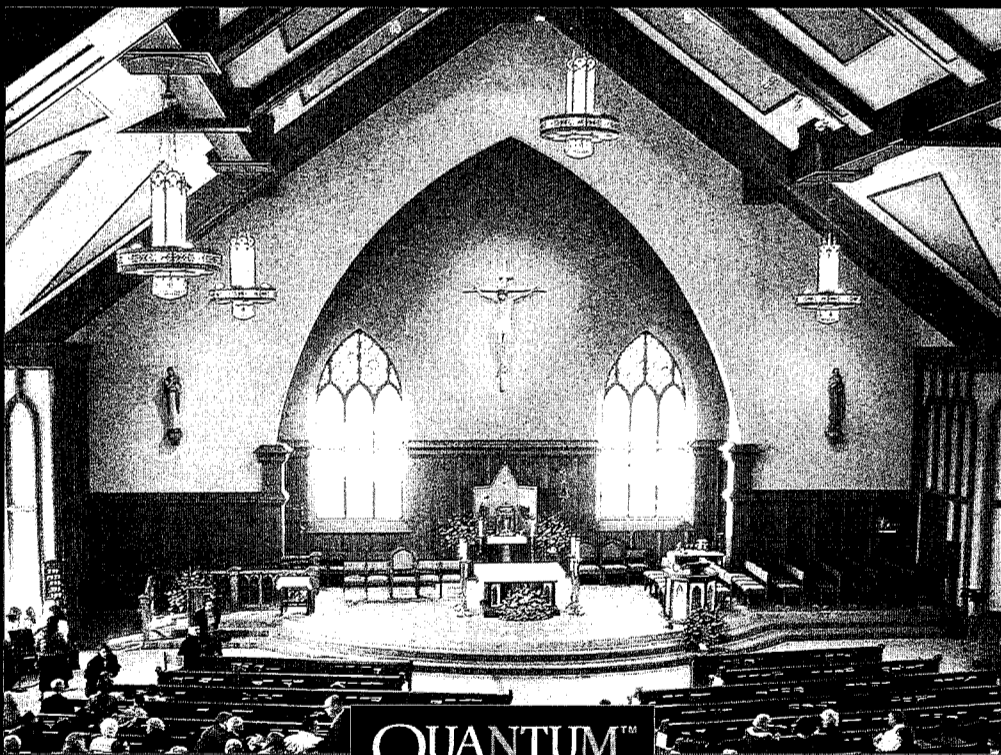
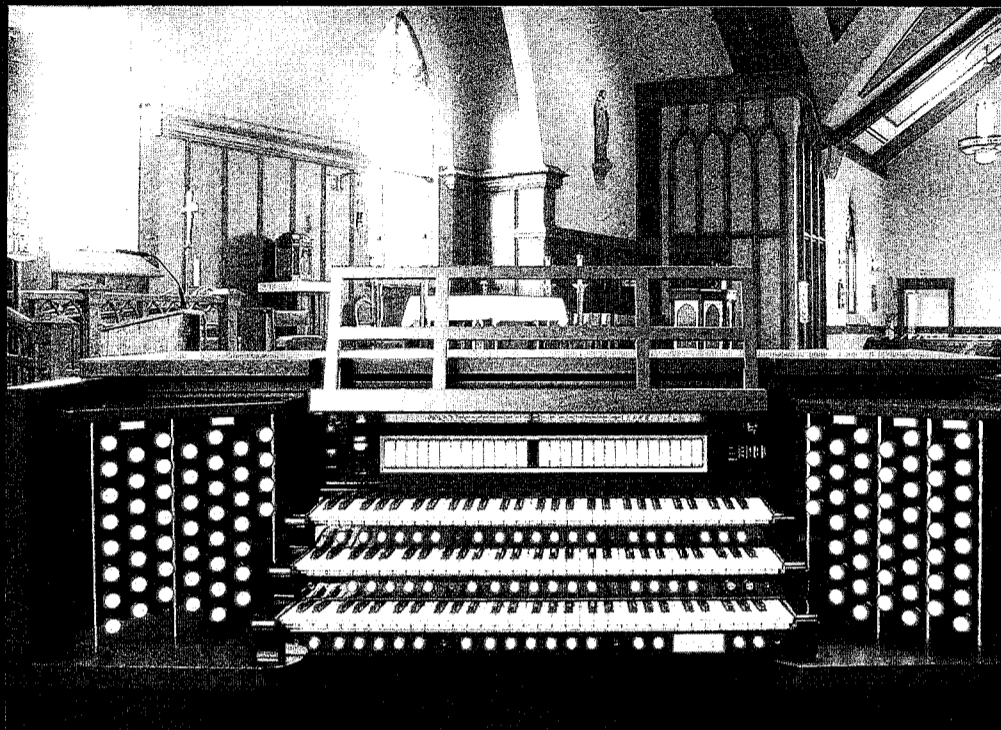
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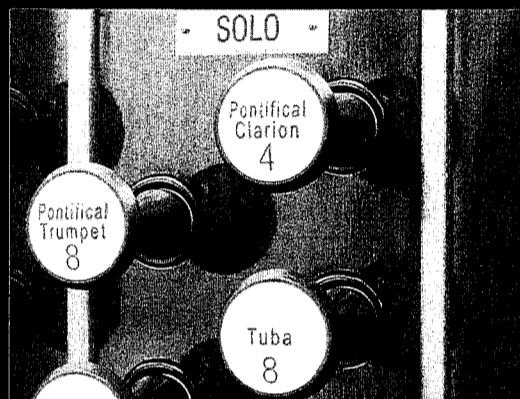
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Blessed Kateri Tekakwitha Roman Catholic Church, originally started as a mission church, recently finished construction of their new church building. Blessed Kateri has grown to be one of the most significant churches in the Archdiocese of New York. His Eminence, Edward Cardinal Egan, dedicated the new church building in November, 2008.



The Diane Bish Signature Series 80 Stop, Three-Manual Quantum instrument recently installed in Blessed Kateri features many custom stops, including a Pontifical Trumpet speaking from the rear gallery at 16-8-4 foot pitches. Allen's "Arp Schnitger" (North-German Baroque) stop list is used every Sunday for Mass. The organ boasts three complete audio systems, each installed in different parts of the sanctuary.

Ms. Diane Bish performed the dedication concert, amazing the audience with her fiery technique and diverse repertoire. Peter Krauss, Blessed Kateri's accomplished organist, who attended both Juilliard and Oberlin, is impressed by the authenticity of the stops in each Stoplevel Library™ suite, commenting that he is "totally blown away" by the sound of this fine instrument.

signs—the Disney Hall organ in Los Angeles as a “large order of fries.”

How do we react to innovation? I was organist of a suburban Congregational church when the United Church of Christ introduced *The New Century Hymnal*. Our parish purchased the new hymnal with a program of memorial gifts, and the old copies of the *Pilgrim Hymnal* were given to a hurricane-ravaged church in Mississippi. The congregation loved some of the hymns that were new to them and loved the fact that some “old chestnuts” that were missing from the *Pilgrim Hymnal* were present in the new one. They grappled with the altered words of Christmas carols (*Good Christian friends, rejoice; Let every heart prepare Christ room; O come in adoration, Christ is Lord*), and the modernization of language (*Nearer my God to you . . .*). But the general reaction was positive, and we had lots of fun exploring together. During this months-long conversation I came across a printed review of another new hymnal that complained bitterly about the sacrilege of changing words in familiar hymns, of favorites being expunged, and of complicated new hymns being introduced. I published it in the parish newsletter, leaving for last the fact that it was a review written sixty years earlier about the then new *Pilgrim Hymnal*!

I pointed out to our congregation that somewhere, some distant congregation was the first to sing *O Come, All Ye Faithful*. Was it a disappointment for them that the processional hymn they were used to had been replaced?

We read that Mozart's music was generally accepted with alacrity by his contemporary audiences, but Beethoven made his audiences work hard to understand the twists and turns he was adding to the language of music. Early twentieth-century composers like Alban Berg and Igor Stravinsky caused furors with their music—a riot broke out during the premier performance of Stravinsky's *Rite of Spring* at the Théâtre des Champs-Élysées in Paris. One account said the trouble started at the opening of the

piece because audience members started disagreeing loudly about the unorthodox use of the bassoon.

What is the purpose of art? And when is art at its best? Is art (music, sculpture, painting, theater, literature) supposed to please us with beautiful sights and sounds? It's a joy to walk through the Impressionist galleries in a great museum, savoring paintings of water lilies, gardens, dancers, and poplar trees. It's a joy to hear a performance of Mozart symphonies and piano concertos. There's no struggle, no challenges, no dissonance to the eye or ear, just beautiful images and sounds washing over you.

Or is art best and most meaningful when the artist takes us somewhere we haven't been before? Picasso insisted that we look at a subject from many directions at once. We know it as cubism, and scholarship over the years has taught us what Picasso was up to when he apparently distorted images. But I'm sure that many people have been troubled by his innovative images.

The great thing is that we don't have to choose. We can enjoy the beauty of an old Dutch landscape painting—snazzy bits of sunshine poking through gnarly leafy trees, nymphs bathing in springs, swans, clouds, a hint of a breeze. Or we can be moved and troubled by a raspy grumpy contemporary image that we don't understand and fail to appreciate. My wife Wendy and I once saw an exhibition of German portraiture from the 1920s, and another of the work of Louis Comfort Tiffany in the same afternoon at New York's Metropolitan Museum of Art. It was quite a jolt to move from the angular, dark, and spooky images of wealthy Jewish society in pre-Nazi Germany to the sumptuous and gleeful work of Tiffany with dazzling daffodils shown in stained glass.

We can hear the classy rhythms and rhymes of Cole Porter, or we can absorb the edgy, sometimes scary images of Bertolt Brecht and Kurt Weill. Weill's *Mahagonny* and Porter's *Let's do it* were written one year apart.

§

Let's go back to the French woman with her hands over her ears. Why do people go to church? Is it to find comfort in the familiar litanies and rituals or is to be challenged to understand the most difficult issues of our humanity? Much of organized worship is predictable. Because of the nature of my work, I think I visit as many churches as anyone. It's interesting to compare the Sunday bulletin from Congregational churches in Los Angeles and New York, or Brunswick, Maine and Norman, Oklahoma. For the most part, they could be interchangeable. Look at Christmas Eve bulletins from around the country and you find the same hymns in the same slots. For many people the quiet surroundings and the familiar prayers and stories provide a shelter from the tumult we face in day-to-day life. Too bad it has to be disrupted by some renegade organist sitting in a little booth forty feet up in the air.

But isn't the church at its best when the preaching, the music, and education programs respond to the most difficult theological, social, even political issues of the day—when parishioners are challenged, when they leave the church troubled and questioning?

Just like the art museum or the concert hall, it's both. The church comforts the afflicted and afflicts the comforted. I grew up in the Episcopal Church. My father is a priest and a music lover, and my musical life started with piano lessons and singing in the choir. As a kid I loved the pageantry of processions and sacraments. It was a beautiful brick-gothic church building with rich dark-stained oak carvings and decoration. There's a Fisk organ in the rear gallery that was built when I was in high school (troubling to think that the organ is thirty-five years old now!). When I visit that building today I'm greeted by the familiar surroundings—it even still smells the same. But it was during the turmoil of the 1960s that that parish really grew. Dad came out against the war in Vietnam and led church members in civil rights protests. Of course some members were furious, withheld pledges, even left the parish, but that period of struggle was a catalyst for the parish's growth.

If at least part of the role of the church is to challenge us to face difficult issues, then so should its musicians be encouraged to express their spirituality and emotions in the context of worship. We all love the old chestnuts. Church wouldn't be church without rugged crosses, dewy roses, housed sparrows, and still small voices. But while we shouldn't go out of our way to annoy the parishioners with bombastic music, we can lead them to higher places by challenging them with less comforting masterworks, especially if we make an effort to help them understand the music. A few words in the bulletin or newsletter can go a long way.

I don't suppose that Dupré wrote notes in the newsletter explaining the music for next Sunday. Perhaps Madame would have reacted differently if she knew what was going on. I wonder if she had any idea that her parish organist was considered first a prodigy and then a genius by the wide world of organists. Did she realize that the music she was enduring was revolutionary? Did she know that there were international guests in the organ loft every Sunday, there to experience the work of the master? Could she pick out the plainsong melodies from the blazing mass of organ sound? Did she recognize the chorale melody in the heart of the improvisation? Did she understand the significance of the modal harmony? I don't think so.

As I write, André Isoir just burst into the noble opening of Widor's Sixth Symphony. (G minor is a wonderful key!) This may not be sacred music, but it is certainly spiritual, and I suppose it was

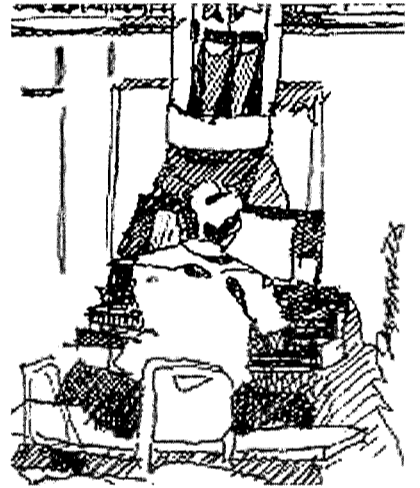
first played at St. Sulpice in Paris where Widor was organist for so long. Those poor women kneeling in prayer at the close of the Mass—their beads must have gone flying as Widor plumed the depth of that great organ.

(A scene in a novel by Patrick O'Brian has the crew of a British naval warship being called to battle stations by the ship's drummer who “woke the thunder in his drum.” I love that phrase, and it always comes to mind when a heroic organ starts to play.)

Marcel Dupré became organist at St. Sulpice upon Widor's retirement in 1934 and remained at that post until his death in 1971. Olivier Messiaen (who was a student of Dupré at the Paris Conservatoire) was appointed organist at La Trinité in 1931. He “kept the bench” until his death in 1992. That's a total of ninety-eight years. Allowing for vacations and concert tours, let's call it forty-eight hundred Sundays. Think of those two innovative, dynamic, and highly spiritual musicians holding forth on opposite sides of the Seine for all those years. What a body of thunder created through the inspiration of faith. The world of the organ, in fact the world of music was changed forever by their genius and diligence. I'm sorry it was so hard on Madame, but I wouldn't have it any other way.

On Teaching

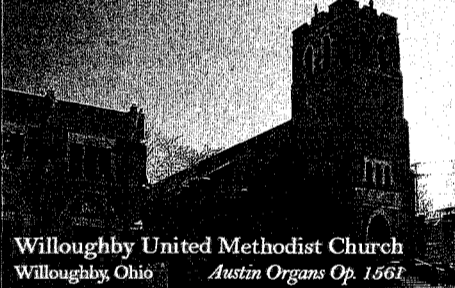
by Gavin Black



Playing hymns, part 2

Last month I outlined a protocol for practicing and learning hymns. In essence, this simply amounts to remembering to take them seriously and to practice them carefully. However, there are a few special features to the approach I suggested, especially that the player should concentrate most heavily on putting together the left hand and the pedals. That combination is important in practicing any music, but seems to be even more so with hymns. This month I want to talk about some musical/interpretive aspects of hymn playing, and how they tie in with the learning process and the type of technical command that the player develops through careful practicing. In particular, among other things, I want to talk about repeated notes and the role that they play in all of this.

There are several things to say about the musical role of the organist in playing hymns in church. First of all—to express a very positive goal in usefully negative terms—the organist must not upset the singers (the congregation) or make it hard for them to sing. This is not to say that the organist should never challenge preconceptions, or do things in a way that wakes people up and asks them to see (hear) things in a new way. But the organist must not allow shakiness or wrong notes or unconvincing rhythm to make it hard for people to sing. No one wants to make wrong notes in repertoire pieces: however, everyone does so at least once in a while, and as long as those wrong notes are minor, and as long as the player keeps things going, it is never a catastrophe. In accompanying hymns it is important—more so than in playing pieces—not to make wrong



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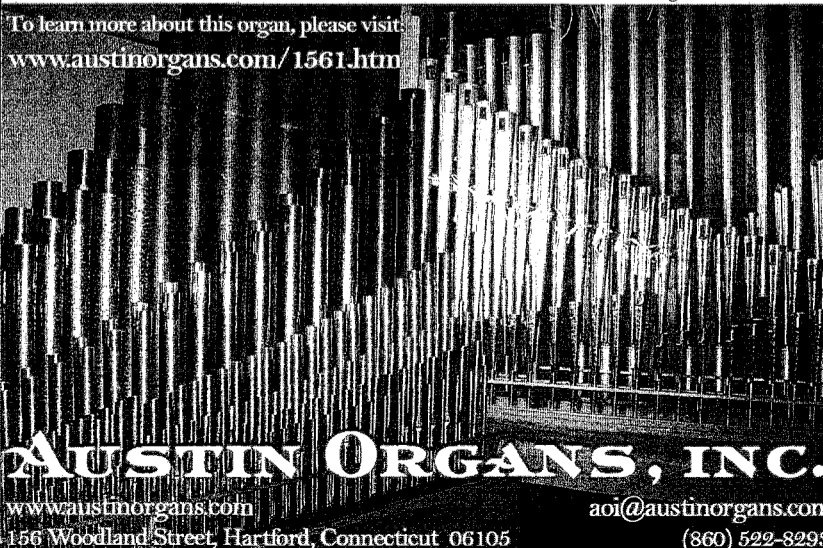
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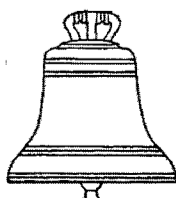
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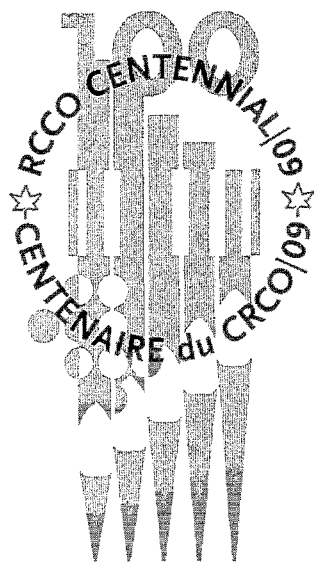


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notes, especially in the line that carries the hymn tune itself. It is extraordinarily important not to break rhythm or to let an occasional wrong note interfere with everything that is going on around it.

(This of course is a further reason to take the practicing of hymns very seriously: not only are they not as easy as it sometimes seems that they should be, but the stakes in the realm of basic accuracy are higher than with other types of playing.)

The second responsibility of the hymn accompanist is to **provide a rhythmic foundation for the singers**. In a sense, this part of the role of the organist is a combination of that of a conductor, a continuo-player, and the rhythm section of a rock group. If a room full of people who are not trained musicians are going to sing together with a feeling of confidence and relaxation, it helps for them to hear a strong, convincing pulse in the accompaniment. This serves the basic function of orienting the singers to where they are in the music. It enables them to use the accompaniment rather than their fellow singers as a reference point. It also, apart from the purely practical, gives a sense of liveliness and energy that will keep people awake and make them feel that they want to sing.

In fact, it is usually *not* the job of the organist to teach the hymn tune or to lead the melody as such. Most of the time, most of the congregation already knows most of the hymns being sung. When this is the case, the role of the organist's playing of the hymn melody is like the role of the printed music in a piece that a player knows well: it is a touchstone or a reminder, not a practical, note-by-note, source of information. If a hymn is utterly new to the congregation, then the accompanying of that hymn in the service comes essentially too late to teach the tune to the congregation. Some people will pick it up, some people won't. (In a church in which new hymns are introduced regularly, it might be nice to create an opportunity for interested members of the congregation to learn those new hymns. This could take the form of a once a month hymn-sing during which some old favorites—perhaps ones that don't make it into the service very often—can be sung for fun, and the new hymns planned for the coming month can be taught. Of course some churches indeed do things of this sort.)

Another responsibility of the organist is to **create and sustain the appropriate mood for each hymn**. This is accomplished in part by registration (about which more below), in part by tempo, and in part by the same repertoire of interpretive tools that are available in playing any kind of music: timing,

phrasing, rubato, articulation, agogic accent, arpeggiation, and so on. Certainly the tools that cause the music to depart from the metronomic accent—rubato, agogic accent, etc.—raise the concern that they will make it hard or impossible for untrained singers, with no rehearsal, to follow. However, it seems to me that, within reason (that is, within what experience shows to work) a *convincing* rhythm is easier to follow than a merely steady rhythm. Some shaping of beats and phrases using departures from strict metronomic rhythm will draw the singers along and orient them as to where the music is going. Of course this must be approached carefully and within a given student's overall approach to articulation and rhythm.

(I myself used to play "For All the Saints" in a way that involved a greater or lesser degree of ritard in the couple of measures leading to the "Alleluia" in each of the six verses, culminating in an amount of "extra" time that was nearly a measure's worth by the last verse. My impression is that no one had trouble following this, and that it intensified the emotional impact of the experience.)

So how do repeated notes fit in to all of this? Of course there is a long tradition in hymn playing of treating repeated notes as an issue unto themselves. Almost every student with whom I have worked—who has previously played or studied hymns—has picked up along the way the idea that repeated notes should be tied under certain defined circumstances: when they are in inner voices, in the pedal, in voices that don't carry the hymn tune, within a given measure (i.e., not crossing a bar line), or some other rule. Or, on the other hand, that tying repeated notes is "old-fashioned" and that accuracy demands that they all be played as written. Some of these ideas have reflected the views of teachers or writers about organ playing, some have been heard "on the street" among fellow students or colleagues. For some, the overall effect of having heard many different ideas about how to play repeated notes in hymns has been to make the whole subject seem intimidating and confusing: yet another opportunity to get something wrong.

The main problem with repeated notes in hymns is that, if they are actually repeated, they can create a feeling of "choppiness." This is one of the greatest enemies of singing, and, in organ playing, one of the effects that is least conducive to helping people sing. If a hymn is being played with full-fledged, traditional legato, then a repeated note that is repeated crisply will sound quite different from the notes around it. If there are many repeated notes—as there usually are in

the inner voices of hymns for the reasons mentioned last month—then this can certainly lead to an overall effect of choppiness. If the style of playing a particular hymn is non-legato, then repeated notes will stand out less. Still, however, if the repetitions are done too crisply or with any degree of stiffness, they will stand out somewhat, and contribute some of the same kind of choppiness. It is almost certainly this fear of choppiness that has led organists and organ teachers over the years to develop systems for avoiding, to a greater or lesser extent, the actual playing of repeated notes in hymns.

On the other hand, on the organ in particular, with its sustaining power, long held notes have the potential to deaden rhythmic motion and to create heaviness. This is probably why some organists consider it a very bad idea to ever tie over any repeated notes in hymns. (No one ever suggests, as far as I know, tying over any repeated notes in pieces of repertoire!) Also, of course, if members of the congregation happen to be singing voices other than the hymn tune, and it is in those voices that the organist sustains rather than repeats some notes, then those singers will not be getting the rhythmic reinforcement that is the best help that the organist can offer to any singers. They will be getting their pitches, but, some of the time, only their pitches.

I think that it is useful for students to have all of this sketched out for them, not as a situation that is governed by rules, and especially not as a situation in which not knowing or somehow violating the rules will lead to having done something wrong, but rather as a situation in which there are competing musical needs that perhaps can be reconciled, or that at least need to be juggled.

The key to reconciling those needs is—or begins with—**playing any repeated notes with as much musical control and as little inherent choppiness as possible**. This is best served I believe (see *THE DIAPASON* January 2009) by changing fingers or feet on repeated notes as much as possible, and also by using as light and smooth a touch as possible. As I mentioned last month, the ideal fingering for a pair or group of repeated notes cannot always be achieved in the right hand part of a hymn when that part includes both of the two upper voices—though it can sometimes or often be achieved, with ingenuity and practice—but the lightness always can be. A note that needs to be repeated should always be *released* lightly, and released in time that the next note (the repetition) can be played on time. The amount of space between repeated notes can be varied over a very wide spectrum: from as close to

legato as is consistent with releasing the first note comfortably to fully staccato, with the first note released as quickly as physically possible. The very act of treating different repeated notes differently in a passage that contains many repeated notes will help prevent them from seeming stiff or choppy, and from deadening the rhythm.

All of this is especially important in hymns because a musically fruitful articulation of repeated notes without abruptness or choppiness but with pulse, accent and rhythm can greatly enhance the overall sense of pulse of the playing. This in turn enhances the usefulness of the playing for those singing. A student should be encouraged to listen for the rhythm of repeated note passages in particular, and to experiment with varying the amount of articulation between repeated notes in a way that gives the right rhythmic shape to the line. The most direct way of practicing this is the best:

1) Select a hymn that has, if possible, an almost exaggerated number of repeated notes, such as the tunes known as *WEBB*, *FINLANDIA*, *BISHOPGARTH*, or *REST*.

2) Choose a voice to work on that has a lot of repeated notes, for example the tenor voice in *WEBB* ("The Morning Light Is Breaking" and other words) or the pedal line of *LANCASHIRE* ("Lead on, O King Eternal" and others).

3) Play that line by itself, shaping the repeated notes in such a way that the line all by itself has direction and pulse, and is interesting to listen to. This can be done with subtlety, but also can be exaggerated, just for practice. In any case, it should be based on making strong beats longer than weak beats, making sure that upbeats move effectively to their points of arrival, and putting breaths between phrases. Whatever amounts of space are placed between different repeated notes, the physical gestures should be light and smooth.

4) Then add back the rest of the texture, but listen primarily to the repeated-note-heavy line that was just practiced. Try to hear the rhythm of those repeated notes enlivening the pulse from within.

In a hymn whose overall style is upbeat or jaunty, the articulations of repeated notes, shaped in accordance with the dictates of the meter, pulse, and rhythm, should probably be greater (even perhaps actually corresponding to the "exaggerated" practice). In calmer, quieter, more languid hymns, they should be less, more subtle. If the student feels, having gone through a process like this, that some repeated notes still sound out of place, choppy or disruptive, so that the pulse and flow would be better served by tying them, then he or she should probably go ahead and tie them. Since a "hymn"—in the sense in which we are talking about it—is a practical accompaniment, it should not be considered against any sort of law to alter it: the point is to find what really works. I myself have certainly tied repeated notes in hymns, but only occasionally, and only after trying it out "as written."

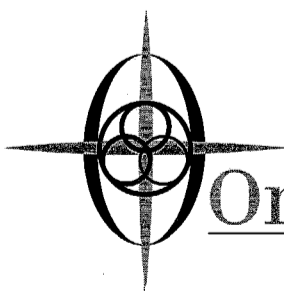
Approached this way, I believe that repeated notes in hymns, while they will still present questions about which there might be disagreement, can cease to be a problem or a worry. In fact I think that repeated notes can lead the way in suggesting convincing rhythmic shape in a hymn.

(To some extent, the organist's awareness of whether or not congregation members are in fact singing inner voices must influence choices about changing the rhythm of those inner voices: if people are singing them, it is a courtesy to those singers to make sure that those voices are clear and as vivid as possible.)

When it comes to registration, the essential problem presented by hymns is that the practical needs of the situation limit choices about volume. A hymn must be loud enough that everyone can hear it easily and be "conducted" by it without having to strain. It should not be so loud that it drowns out the singers, especially in their own ears. This can be a frustrating set of limits, especially if the organ is smallish. It can seem as if there are very few acceptable hymn registrations. This

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in turn comes into conflict with a desire for the registrations not to seem too much the same. If they are, this can be deadening to the overall mood for singing, or just plain boring. Certainly it seems like a good idea to change sounds from one verse to another as much as possible, and also for all of the hymns sung on a given day not to sound too much the same. The main two points that I think students can bear in mind are the following: it is worth trying out registrations during practice, patiently, more or less in the ways I discussed in *THE DIAPASON* in April–June 2008, taking the process as seriously as one would with a concert piece; and, it is usually better to make very small changes in registration from one verse to another than to make no change at all; that is, a small or subtle change in sound is usually enough to enliven the listening and singing experience. ■

Gavin Black is the Director of the Princeton Early Keyboard Center in Princeton, New Jersey. He was organist and Senior Choir Director of the Hillsborough Reformed Church

in the Borough of Millstone, New Jersey from 1988 to 1994. His recording of The Art Of The Fugue by J. S. Bach in a version for two harpsichords (with George Hazelrigg) has just been released: <www.theartofthefugue.com>. He can be reached by e-mail at <gavinblack@mail.com>.

Music for Voices and organ

by James McCray

Brass quartet vs. choir: a scrimmage

If you think that the brass is not blowing loud enough, mute it by a couple of degrees.

Richard Strauss
Ten Golden Rules Inscribed in the Album of a Young Conductor (1927)

Singers performing with brass instruments sometimes refer to this as a strange mixture of bonhomie and brutality. Re-

hearsals often are an acme of tension between the musical groups. While thrilling congregations in worship services, the vocalists frequently find themselves in a competition with the enthusiastic instrumentalists—that rarely has a happy result. It is the conductor's responsibility to develop a balance of sound in ensembles, and that problem is more acute when volunteer church choirs are singing with instrumentalists. The forceful brass musicians usually need to be reminded that they are accompaniment, not the featured soloists. Generally there is a natural rivalry with singers/instrumentalists, sort of a "fox vs. hound" attitude; however, there is a reason why they are usually placed in the back of an orchestra, and when performing with choirs it is advised that they not face directly into the congregation or the choir.

When choosing music for church choir and brass quartet, conductors should consider the following questions:

1. Does the brass play when the choir is singing? If so, how much of the time?
2. Will the brass ranges, dynamics and

musical character enhance the singing?

3. Does the brass support the singers in the difficult vocal areas?

4. Are there spots where the brass and/or choir are featured alone? (These sections offer nice contrasts to the sound; both groups, as well as the congregation, need some relief in the performance.)

The cost of hiring a quartet usually takes a significant bite out of the choir's budget, which is why they are rarely used except on special occasions, such as Easter. Over a period of time a church library should be established that consists of brass accompaniments for basic hymns. Then, on days when the quartet is used with the choir in the anthem slot, they could also play the hymns in a more interesting fashion than merely reading them out of the hymnal. Introductions, interludes, and other simple additions will enhance the hymn and probably inspire better congregational singing. Many church music publishers have useful collections available such as the following:

1. Benoy, A. W. *50 Hymns from Songs of Praise*. London: Oxford University Press

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2. Carlock, Frank. *The sacred brass quartet*. Greenville, N.C.: Sacred Brass Publications

3. Johnson, Miles. *Hymns for Brass, Sets I and II*. Minneapolis: Augsburg, 1966.

Another suggestion is to have them play a quartet solo without the choir. In these cases the brass players probably will feel good about having a role other than accompaniment; they could be featured as a prelude or during the offertory without extending the service. Some quartets have a repertoire that lends itself to church performances, and if not, the church could provide appropriate music if the conductor has planned ahead.

The church has a long tradition of using brass/wind instruments in the service. From at least 1550 forward they were used in the support of congregational singing and for independent performance. With the vast improvements in the quality of the instruments, the diversity of accessible repertoire, and the availability of solid performers, the inclusion of a brass quartet with a church choir is certain to bring new levels of enthusiasm to worship situations; however, to avoid xenophobic rehearsals and performances, effective managerial fiat from the conductor is required. In addition to the advice in the quote at the top of this column, directors should also be reminded of another suggestion from Richard Strauss's list (*Ten Golden Rules Inscribed in the Album of a Young Conductor*): "Never encourage the brass except with a curt glance, in order to give an important entrance cue." Happy scrimmaging!

Name of All Majesty, arr. Scott Hyslop. SATB, organ, brass quartet, timpani, and congregation, Concordia Publishing House, 98-3688, \$1.60 (M).

The congregation's refrain is on the back cover for reproduction; it is somewhat difficult—filled with triplets, mixed meters, and some tough intervals. The full score and brass parts are available separately. There are three verses sung by the choir; the first is in unison, the

second unaccompanied, and the third a mixture of unison and four parts.

Cantate Domino, Daniel Pinkham (1923–2007). Unison, brass quartet and/or piano, Thorpe Music Co. (Theodore Presser Co.), 392-03019, \$1.20 (M).

Subtitled "Festival Intrada," this work has both Latin and English versions for performance. The unison vocal line is complex and usually not memorable, requiring careful preparation, although it usually is doubled with the trumpet. The harmonic palette is dissonant; there are brief instrumental interludes. The opening melody is repeated in a closing passage that builds to a loud Alleluia.

All People That on Earth Do Dwell, Bradley Nelson. SATB, brass quartet and timpani or keyboard, Neil Kjos Music Co., 8955, \$1.50 (M).

The lilting melody is often in unison or two parts. Based on Psalm 100, the text is set syllabically with very little four-part counterpoint. The accompaniment provides a solid background and adds to the cheerful spirit of the music. Lovely setting.

Come Forth to Be Renewed, Robert J. Powell. SATB, organ, brass quartet and timpani, GIA Publications, G-6751, \$1.50 (M).

This is a solid setting based on the words of John Milton (1608–74) and could be used in Advent or other times within the year. The choral music is on two staves, with the organ providing support for the voices, while the brass music has an independence that expands the setting. The organ part is on two staves with clear indications for registration and use of the pedal.

Sing Praise to God: Concertato on "Crucifer," arr. Richard Proulx. SATB, organ, optional brass quartet and timpani, Oxford University Press, 978-0-19-38697-5, \$2.25 (M+).

The famous Sydney Nicholson tune receives a grand treatment in this concerta-

to. The extended instrumental introduction has a bravura quality with dramatic, robust music. That is followed by a refrain that recurs throughout for unison choir/congregation and instruments. There are five verses for choir alone in four parts. In the final refrain the choir has a descant above the congregational singing as it builds to a glorious ending. The choral music is not difficult in this excellent arrangement that is certain to be a great hit for everyone. Highly recommended.

An Acclamation of Praise, Allen Pote. SATB, keyboard, optional brass quartet and timpani, Hope Publishing Co., F 1021, \$1.95 (M).

This is an exciting, festive anthem that has good rhythmic interest with shifting meters that move among triplets and 6/8 pulses, which evaporate into 2/4. The brass does not cover the singers, usually playing in between choral phrases in short bursts of rapid-fire notes. Pote's setting will make the choir sound great through its frequent unison passages. Excellent, simple writing that sounds more complex than it is. Highly recommended.

Rejoice, O Pilgrim Throng, Carl Schalk. SATB, brass quartet and timpani, organ, with optional congregation, Augsburg Fortress, 11-2391, \$1.00 (M) (out of print).

This 1987 setting will cost more now, but is recommended here due to its effectiveness. There are seven verses, with the choir joined by the congregation on five of them. The two choir-only verses are unaccompanied and/or with descant. Each verse is followed by a brief refrain. There is a long instrumental introduction and then the brass play throughout the entire anthem most of the time. With limited four-part writing this anthem will be easy for the choir and will be exciting to hear. There is a page that may be duplicated for the congregation; however, it has only text, not music.

Festive Praise, Allen Pote. SAB, brass quartet, and keyboard, Hope Publishing Co., C 5542, \$1.95 (M).

For those smaller choirs without tenors, this anthem will be a blessing. Although it is also published in an SATB format, this SAB version works very well. The joyful music dances along with eighth-note phrases that move between pulses of two in 6/8 and pulses of three in 3/4. The brass have short machine-gun-like outbursts that help drive the music without constantly covering the choir. A guaranteed winner!

He Is Not Here!, Russell Nagy. SATB, brass quartet, and keyboard, Beckenhurst Press, JH 538, \$1.75 (M).

Although Easter is long past, here is a setting that is so good it is being recommended as a work to buy at the end of the year with remaining money in the budget, to be programmed next year. The music is exciting with a mixture of homophonic and polyphonic passages for the choir. There is some choral divisi at the ending, which is a loud, expansive Alleluia. The anthem begins with background about the tomb and the angel who tells the news, which eventually grows into bold, short musical statements on the words of the title.

Book Reviews

A Primer for the Visiting Organist, edited by Fred Moleck. GIA Publications, Inc., G-6814, \$14.95, <www.giamusic.com>.

Serving as a substitute organist is no walk in the park, particularly if one accepts an engagement at an unfamiliar venue. Some of the issues and details of serving as a substitute have been dealt

with: "Everything Your Substitute Needs to Know" is a comprehensive list of questions by Eleanor Hammer; it appeared in *The American Organist* in 1973 (thank you to Miller Pipe Organ Co. for supplying a copy of this). These questions address dealing with the instrument (from the essential "where's the key and on-switch," to changing pistons), along with cues, pacing, hymn treatments, and so on. Of a more general nature is "Lizzie Playalot's Advice Column for Substitute Organists," also in *The American Organist* (January 2007), "as related to m. j. nelson, scribe." Lizzie deals with, in a breezy writing style, general concerns, such as how far one is willing to travel, whether or not the choir rehearsal is part of the deal, the fee, playing for weddings and funerals, dealing with the instrument, and the ever-present issues of lights, keys, and restroom location.

The small volume cited here (89 pages plus room for notes) intends to provide guidelines or instructions for substitute organists, with specifics for eight denominations. The book begins with a chapter outlining issues for all substitute organists, no matter what the denomination, arranged as a ten-point (quite good) checklist of "common considerations." Following this are chapters describing a denomination's worship service, written by leading liturgical/musical scholars, to wit: African American Protestant, James Abbot; Baptist, David Music; Episcopal, Carol Doran; Lutheran, Paul Westermeyer; Presbyterian (USA), David Eicher; Reform Jewish, Scott Kumer; Roman Catholic, Robert Batastini and Fred Moleck; and United Methodist, Don Saliers. Each chapter provides a brief description of the service and the order of worship, including the role of music, stylistic trends of the denomination, liturgical and musical selections, and what to look out for. These are wonderfully concise explanations of the denomination's worship history and style, and are worthy of study by anyone who works as a church musician; they explicate traditions one may not be familiar with, and summarize those that one already knows. This small book is a gem and highly recommended for all church musicians and clergy, even perhaps as a text in church music courses.

—Joyce Johnson Robinson

New Recordings

The Leroy Robertson Organ Legacy, David Pickering, organist. The Heritage Series, No. 77977, Tantara Records, \$15.95, 1-800/879-1555;

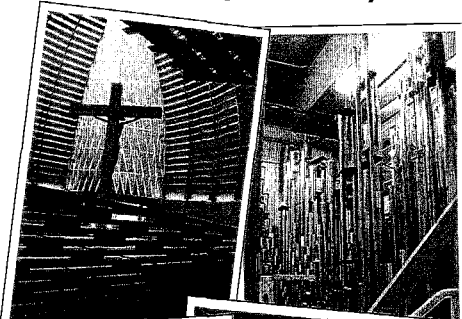
<tantararecords.securesites.com>. *Variations on a Theme by Handel*, Darwin Wolford; *Organ Sonata in B Minor*, Leroy Robertson; *Choral Improvisation on "Let All Mortal Flesh Keep Silence," Passacaglia in G Minor*, J. J. Keeler; *Chorale Prelude "Als Jesus Christus in der Nacht,"* Crawford Gates; *Meditation on a Theme by Alexander Schreiner*, Darwin Wolford; *Toccata on "He Is Risen,"* William Wallace; and *Prelude, Air and Recessional*, Robert Cundick.

Organ Legacy features organ works by Leroy Robertson and other Mormon composers played by David Pickering. Also, this is the first commercial recording of the 49-voice, 65-rank Robert L. Sipe organ in the Assembly Hall in Salt Lake City. (This instrument complements the nearby renowned Aeolian-Skinner organ in the Tabernacle and the Schoenstein in the Conference Hall.)

The Wolford *Handel Variations* is based on the well-known march from the opera *The Mercy of Scipio*. The composer has extended the work by adding two variations and a coda. It is played with verve, but I wish the room were a

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Pipeline Press 235 Ilam Road, Christchurch, 8041 New Zealand



bit more sympathetic to the organ. (Perhaps the placement of the microphones creates this aural impression.)

Leroy Robertson, who is probably better known for his other instrumental and choral works, should have an audience for this *Sonata*. Composed in traditional sonata form, its three movements are Prelude, Scherzo and Ricercare. The first of the two themes of the Prelude is announced in the pedal, and the second is a setting of an Ute Indian melody. There is a rhythmic sparkle combined with a contemplative mood in the second movement. The Scherzo, in three-part song form, is a lyrical melody over lush harmonies. The middle section is particularly exciting and played with fire. I find the final note particularly excessively long, but that is a minor point. The Ricercare certainly is reminiscent of earlier days, but its effective treatment is quite pleasingly romantic.

In Robertson's *Fantasia*, one hears the influence of Max Reger, particularly in the thick texture and virtuosic passages. Robertson's musical pedigree includes studies with some of the notables of the early 20th century, including George Chadwick, Ernest Block, Arnold Schoenberg and Ernst Toch, among others.

J.J. Keeler, who was a faculty member for 61 years at Brigham Young University, had his training with an impressive roster of late 19th- and early 20th-century teachers, including Karl Straube, Sigfrid Karg-Elert and George Thalben-Ball. His improvisation is based on the tune "Picardy," and employs an extended pedal solo followed by a dramatic build-up, before diminishing to a quiet serene ending. The *Passacaglia* is the conventional Baroque form, eighteen variations following the introductory bass theme.

The chorale prelude, *Als Jesus Christus in der Nacht*, by Crawford Gates, was a class assignment for Allen McHose's theory class at the Eastman School of Music, and was played on several occasions by Catharine Crozier. Darwin Wolford's *Meditation on a Theme by Alexander Schreiner* is truly a quiet gem that pays homage to the late former organist of the Tabernacle. A slower tempo might be more appropriate for this engaging work.

This CD, which includes a booklet with copious notes about the composers and the music, is recommended to those who are not familiar with a few of the best-known Mormon composers.

—Robert M. Speed
Professor Emeritus of the Humanities
Grand View College

A Kentucky Organ Tour: Nine Historic and Modern Pipe Organs of the Bluegrass. Schuyler Robinson, organist. Raven OAR-960; <www.ravencd.com>.

Recordings already exist made on several different organs in a city or area, many of them courtesy of the estimable Organ Historical Society, as I have mentioned occasionally. This example is unique in that the same artist performs on the various organs. The well-thought-out booklet gives information about each of the eighteen tracks, with a stoplist and photo of the instrument used. They range from a 1949 Holtkamp to a 2007 Buzard rebuild of an 1897 and 1936 W. W. Kimball. Others were built by Rieger, Reuter, Flentrop, Möller, Jaekel, and Taylor & Boody.

Dr. Robinson, who has taught at the University of Kentucky since 1982, selects in each instance repertoire suited to the instrument, whether a small tracker or the large Reuter and Möller organs. He begins with Ronald Arnatt's exuberant *Fanfare*, proceeding through Buxtehude, Bach, Boyce, Walther, Schumann, Brahms, Guillemant, Alain, Persichetti, Locklair, and Albright, even including George Shearing's *Chorale Prelude on "Amazing Grace"* played on a Holtkamp, and it comes off very well.

Each listener may have a favorite sound among these various organs, but don't miss Schumann's Fugues 1 & 5 from *Six Fugues on B-A-C-H* played on the Buzard rebuild of the early Kimball. A *Trumpet Voluntary* of William Boyce

is lovely as played on a 2005 Jaekel organ in the Church of the Advent in Cynthiana. The final track is the finale from Guillemant's *Sonata No. 2*, played on Robinson's home turf, the Singletary Center for the Arts at the University of Kentucky in Lexington. It is a Möller of 90 ranks on five manuals.

This recording project, accomplished by Dr. Robinson during a sabbatical in the spring of 2007, was made possible by a Research Grant Award from the university. It is an imaginative concept, and most successful.

Spirited Sounds in a Small, Sacred Space. Andrew Peters, organist; Franklin Presbyterian Church, Franklin, Tennessee; Schoenstein organ, 14 ranks. Available for \$15 (plus \$2 shipping) from <www.andrewpeters.com>; also available from the Organ Historical Society, <www.ohscatalog.org>.

Trumpet Tune in D Major, Johnson; *Sketchbook Four*, Gawthrop; *Praeludium*, BuxWV 142, Buxtehude; *Three Nineteenth Century Revival Hymns*, Ferguson; *Bring a Torch, Jeanette Isabella*, Chapman; *Est-ce Mars*, Sweelinck; *Fantasy on an Irish Ballad*, Clarke; II. *Vif (Deuxième Symphonie)*, Fleury; *Flores del Desierto*, Decker.

Previously in this space I have applauded performances by various players on relatively small and/or lesser-known

instruments. Here is one of the smallest yet—a well-conceived fourteen-rank organ, which includes three 16-foot stops and trumpet and oboe reeds. The repertoire ranges the gamut from Buxtehude and Sweelinck to contemporaries such as Pamela Davis and John Ferguson.

Judging by the versatility of repertoire, the clean and imaginative playing, and the continually appropriate registration, Mr. Peters is ideally suited to demonstrate this versatile instrument. Daniel Gawthrop's *Sketchbook Four* fulfills the composer's goal of writing music accessible to non-organists. Indeed, all the music played on this disc could illustrate this concept.

If you do not know John Ferguson's *Three Nineteenth Century Revival Hymns*, a commission of the Oklahoma City Chapter of the AGO, you will find they are great fun and ideal for recital use, as also would be Keith Chapman's setting of *Bring a Torch, Jeanette Isabella*. All the pieces, in short, are of musical worth and beautifully played.

Andrew Peters, I should note, recently became one of my successors, three or four times removed, as director of music/organist of the Second Presbyterian Church in St. Louis, where I spent seventeen happy years. The church is in good hands!

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania
chas.heaton@verizon.net

New Organ Music

Noel Goemanne: *Three Meditations for Organ*. GIA Publications, 7404 South Mason Street, Chicago, IL 60638; 1-800/442-1358; <www.gia-music.com>; catalog no. G-6943.

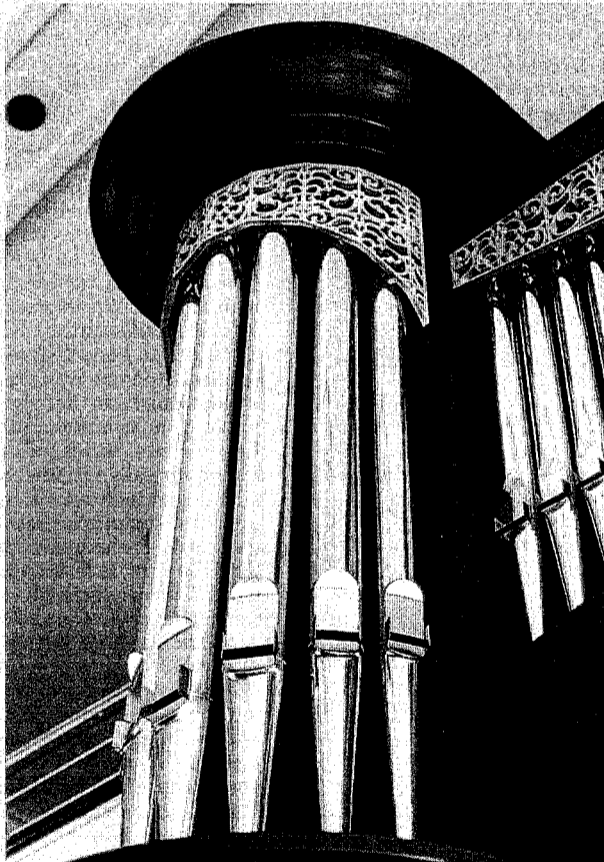
Noel Goemanne has had a distinguished career in the United States as a composer, organist and choral director, and recently celebrated his 80th birthday. He is a graduate of the Lemmens Institute of Belgium and did graduate study in organ and improvisation with Flor Peeters at the Conservatoire Royal de Liège.

These three meditations for organ bring to mind the non-liturgical music of Louis Vierne; they are not based on Gregorian models and are not intended for any particular period of the church year. They would be useful as meditative pieces for general use throughout the church year if used in a liturgical setting, and could be programmed as short recital pieces, say between two rather larger and more energetic works.

The first is *Meditation on A.G.E.*, where the pitches a, g and e above middle c—inverted, transposed (as an ascending or descending whole step followed by a minor third)—make up the basis of this short two-page study. The shortness and directness of this piece with a minimum

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of chromaticism is further amplified by the composer's notes concerning his inspiration. This first meditation is inspired by the Chinese writer and translator Lin Yutang (1895-1976), and in the preface Goemanne quotes from Yutang's *My Country and My People* (1936):

I like spring, but it is too young. I like summer, but it is too proud. So, I like best of all autumn, because its leaves are a little yellow, its tone mellower, its colors richer, and it is tinged a little with sorrow . . . Its golden richness speaks not of the innocence of spring, nor of the power of summer, but of the mellowness and kindly wisdom of approaching age. It knows the limitations of life and is content.

The second piece, *Impressionistic Meditation*, is taken from a larger work entitled *The City*. Goemanne writes that the inspiration for the suite and this piece was the experience of simply walking through the various streets in San Francisco and enjoying the sights and sounds of a city that is alive and vibrant. He also suggests that a strict adherence to rhythm should be avoided, but that a free sense of rubato should be employed throughout, giving the impression of an exploratory walk that is by its own nature rather improvisatory. Here a pedal solo using a soft 2' flute is suggested against strings with celeste on the Swell. I am convinced, however, that the last section, beginning at bar 53 to the end, should have the Pedal change to a Bourdon 16' (probably with the Swell coupled to the Pedal), since this ceases to be an obbligate pedal part at this point and rather becomes a bass pedalpoint and appears to be the root of the chords above. Another slight point of confusion is that the Great registration is marked simply "16' 8' 4"; I'm assuming that this is the Swell coupled down at all pitches to the Great. There is no indication where the Great should be used, although dynamic markings and clear sectional points in the music could lead the intrepid organist to make his own manual changes.

The final piece in this set, *Nocturnal Meditation*, is the longest and most chro-

matic in nature of the three meditations. Goemanne states that the work is to be "performed in a flexible and singing manner; most of all 'con amore,' with great tenderness." Goemanne further suggests the use of light stops and also states that the piece could also be played on the piano, although a bit of reworking would need to be done to include the pedal part in its fullness for this to be accomplished.

These are delightful pieces that are fun to play, easy to learn, and will no doubt delight the ear of those who hear them at the very first playing. Recommended.

—David Wagner
Madonna University
Livonia, Michigan

Twinkle, Twinkle, Little Star: Variations by Johann Christoph Friedrich Bach & Johann Christian Heinrich Rinck, edited by Rollin Smith. Wayne Leupold WL600074.

João Wilson Faustini: Brazilian Organ Music, Volume II. Wayne Leupold WL600068.

Robin Dinda: Seasonal Hymn Preludes, Volume 7, Easter and Easter Season. Wayne Leupold WL600145; <www.wayneleupold.com>.

The poem "Twinkle, twinkle, little star" was not written until 1806, but the melody to which it was sung was first published in Paris in 1780 to the verses of "Ah! Vous dirai-je, maman"—Mozart's setting of the melody published in 1785 is known under this title. The two sets of variations presented here are very different in character. The 18 by Bach's youngest son are for manuals only, but unfortunately no source information is given. A wide variety of styles and rhythms is encompassed in this set, the galant language being to the fore, nos. 4, 9 (a lovely syncopated movement) and 17 being in the minor. No. 6 is marked *Tempo di Minuetto*, no. 8 in 3/8 is marked *Schwäbisch*, and no. 12 in 6/8 is *alla Siciliano*. No. 14 is constructed entirely of 16th-note arpeggios. There are a few tricky moments, but this utterly charming piece sounds well on any keyboard instrument.

The original notation has been doubled here, apart from variations 8 and 12; although it does make the rhythmic scheme clearer, players today really ought to be able to read such basic original notations. Rollin Smith has suggested registration that is mainly in keeping with contemporary practices, although "16 and 4 ft Baroque reeds" for no. 17 does seem not only excessive but also quite anachronistic to your reviewer, who is not aware of such a combination being either available or suggested in any of the German treatises of the period.

The nine variations and finale by Rinck (op. 90, published 1828) are altogether meatier material, with much pseudo-baroque counterpoint and as would be expected a more romantic harmonic approach; an introduction in C minor leads to the theme, followed by the nine variations of which nos. 4 and 9, the latter a slow chorale, are in the minor. The work concludes with a lengthy fugato that ingeniously uses the last note of the first phrase of the melody as the starting point for the descending chromatic fourth. A long pedal trill and much chordal writing before an extended coda over held pedal notes add to the excitement. This movement would make an excellent voluntary by itself. Pedal as well as manual dexterity is called for throughout, especially in the parts written originally for double pedal. Original registration suggestions (such as "loud stops" or "soft stops") make interesting reading, particularly in variation 5 where the theme appears in the RH; first marked 4ft, followed by a short interlude on 8ft Gedackt, the theme reappears in the RH marked 16ft, with the LH possibly continuing on the Gedackt. Rollin Smith has provided a useful history of the texts sung to this simple little melody; these two pieces deserve to be revived today.

João Wilson Faustini's second volume of Brazilian organ music contains eight pieces based on folksongs; of mainly modest technical requirements, they are most effective. There are two pieces with samba rhythms—the first entitled *Samba*, the second *Chorinho I—a Modinha* in 12/8 with a lilting RH melody, another piece entitled *Bate Munjolo* that starts in C and ends in D-flat, and the collection closes with the second *Chorinho*, in which 16th notes in the RH swirl above a dotted rhythm in the LH before being passed from hand to hand. Two further gentle diatonic movements in minor keys would make charming pre-service voluntaries, and the baroque-inspired chorale prelude in 6/8 on the hymn *Natal Brasileiro* calls for some deft 16th-note pedaling. The original hymn tune and words are included, but I do wonder why the lovely prelude is in A minor, when the tune is set in G minor. These are delightful pieces, and I look forward to a further selection from this composer.

Robin Dinda's selection of 13 preludes on well-known hymn tunes contains another wide variety, four of them being for manuals only. There is a jig-like 6/8 treatment of *Gaudeamus pariter* (actually marked "Happily Dancing"!), and *Llanfair* starts off "Cheerfully" for manuals only and at bar 17 moves into "Rollicking," in which quarter-note pedal movement supports a syncopated RH. Of the others, by far the most curious is the setting of *Christ lag in Todesbanden*, when after a bicinium with RH solo there follows the instruction: "Hold the notes until a new cutoff is reached—the space between notes indicates their approximate duration: 1 inch = ca. 2 sec-

onds"—the chorale melody in the LH is written in black half notes while the pedal and RH parts are written in non-aligned white eighth notes. It is surprising that the sprightly toccata on *Judas Maccabeus* (Thine Be the Glory) is quiet throughout, but the collection closes with two longer pieces. The first on *O Filii et filiae* opens and closes in bare fifths, including in the double pedal, followed by frequent changes of time signature, and repeated LH chords beneath the RH plainchant. *Jesus Christ is risen today* has bold modulations and more changes of time signature; either of these would make a rousing closer to an Easter service.

Wayne Leupold deserves our thanks for his catholic approach to publication covering so many different styles, schools and centuries. Long may he continue to provide such edifying material.

—John Collins
Sussex, England

Four Advent Chorales for flute and harpsichord (organ), Stephen McManus. CanticaNOVA Publications #6023, \$5.95,

<www.caticanova.com>.

This collection of four Advent chorales includes settings of *Nun komm der Heiden Heiland*, *Gottes Sohn ist kommen*, *Herr Christ, der ein'ge Gottes Sohn*, and *Lob sei dem allmächtigen Gott*. Both flute and keyboard parts will require some good rehearsal time, as certain passages are provided with a new harmonic twist. The accompaniments are similar to J. S. Bach's two-part inventions: very transparent, with an occasional third voice for harmony. Sixteenth-note passages throughout, in both flute and keyboard parts, propel the chorales from beginning to end, and yet the chorale tunes are easily heard. The first chorale, *Nun komm*, is presented straightforward in the flute, and in the final chorale, *Lob sei dem allmächtigen Gott*, there is a re-statement of *Nun komm*, tying the four chorales together, if one chose to perform them as a set.

The Jazz Epistle for Organ, Joe Utterback. Jazzmuze, 2004-224, \$12.00,

<www.jazzmuze.com>.

Contents: *Peace Song*, *Give Me Jesus*, *Wade in the Water*, *Leaning on the Everlasting Arms*. Looking for something a bit different? If you've not experienced Joe Utterback's jazzy style, you might be pleasantly surprised. An experienced jazz musician, Utterback incorporates sonorities that are lush and full, draws upon blues and jazz styles, and offers the performer a license to artistic freedom in interpreting the pieces (through both registration and "stretching" the printed page). The composer suggests some basic registrations (16' 8'), but leaves the choice of stops to the organist. A few notes for interpreting Utterback's score are included at the beginning of the collection. These pieces would work in a church or recital setting. Although Utterback is best known as a jazz pianist, he also works in a church as organist and choir director, in addition to teaching in a college in Connecticut.

—Sharon L. Hettinger
Lawrence, Kansas

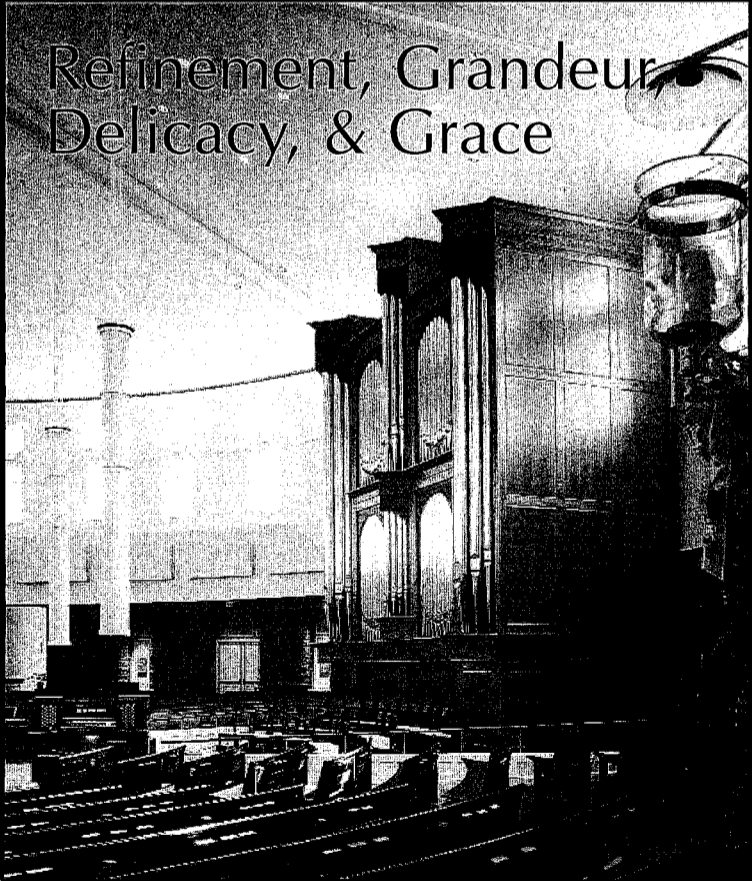
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Kristian Wegscheider: Master Restorer and Organbuilder

Joel H. Kuznik

Mention Saxony to most organists, and they immediately think of the 18th century, Gottfried Silbermann and his catalogue of 31 extraordinary instruments, which are still being played.¹ An amazing testimony! But today one hears more and more of Kristian Wegscheider, widely admired for his dynamic restorations of Silbermann organs as well as those of Hildebrandt, Schnitger and Ladegast—and whose reputation as a builder is so respected that he was considered for the new organs at St. Thomas, Leipzig and the Frauenkirche in Dresden.

Steven Dieck, president of C. B. Fisk, Inc., credits Wegscheider with being “very helpful in discovering the ‘secrets’ of Gottfried Silbermann and continues to be, not only for us, but also for any other organbuilder. There is no disputing that Kristian and his shop are the experts on the work of Gottfried Silbermann.”

Stefan Engels of Leipzig’s University of Music & Theatre notes that “Kristian Wegscheider is one of the leading organbuilders of our time when it comes to the restoration of historic instruments from the 17th and 18th centuries. His knowledge of style, his talent for research, and his ability to relate to the distinct sounds of old organs is unique. It is a joy to experience this artist and his superb work.”

And, as Steve Dieck points out, Wegscheider has an international involvement and impact. “Once East Germany opened itself to the rest of the world, Kristian’s company became a member of the International Society of Organbuilders. Shortly after that, he helped to organize one of the ISO’s biennial congresses held in Dresden. He is currently second vice president of the ISO and again helped to organize the congress in September 2008, which began in Gdansk, Poland and worked its way by train and boat to Stralsund, Germany, where members of ISO visited significant organs.”²

“He continues to share his vast knowledge of the works of Gottfried Silbermann with his many organbuilding colleagues around the world. He has visited the U.S. many times, and was invited to collaborate with Fritz Noack in making a ‘Hildebrandt’ style organ for Christ the King Lutheran Church in Houston, Texas.”

And those who have been fortunate to hear Wegscheider’s restorations or new instruments would add, “This is a builder about whom Americans need to know more.”

Background

Kristian Wegscheider was born in 1954 in Ahrenshoop, a small resort town on the Baltic Coast of Northern Germany. After stints in the army and a year with a furniture-maker, he began his apprenticeship with the esteemed Jehmlich Dresden organbuilding firm, which dates back to 1808 and is associated with the restorations of the magnificent Silbermann cathedral organs in Dresden and Freiberg.

Kristian immediately took an immense interest in historic organs and worked on restorations in Berlin and Leipzig. He became head of Jehmlich’s restoration department and supervised restorations of the 1714 Silbermann in Freiberg’s Cathedral and the 1868 Lütkenmüller organ at the Güstrower Cathedral.

Orgelwerkstatt Wegscheider Dresden

As Wegscheider writes for his firm’s website,³ the creation of his organ workshop in Dresden in 1989 coincided with the fall of the Wall and became possible with the parallel vehement political and social changes. These were indeed complicated times in the GDR, and the emergence of a new private company was no simple venture.



Kristian Wegscheider in his shop

At the time it was not unusual in the GDR for restorations and even the repair of organs to be delayed up to 20 years. In 1987, that gave Wegscheider an idea, often treated perfunctorily and bureaucratically, to create his own workshop specializing in restorations and repair. He overcame numerous hurdles—among other things, getting a trade license and acquiring the space for engaging in a trade, and one couldn’t get one without the other.

In order to bridge the gap, Wegscheider worked for almost a year in the restoration workshop of the Museum of Musical Instruments at the University of Leipzig. With the assistance of friends and with some luck, however, the initial problems were overcome. That was all quickly forgotten, once work began in the spring of 1989 with the reconditioning of an old carpenter’s shop in Dresden’s Neustadt (“new city”).⁴ His first two coworkers were the organ builder and pipemaker Hartmut Schütz, who had also trained with Jehmlich, and his long-time friend and a carpenter, Matthias Weisbach. Requirements were completed in December of 1990, and Wegscheider was able to receive his certification as a master craftsman (“Meisterbrief”).

The workshop officially began operating June 1, 1989, and in September there was a big celebration with friends and colleagues. For this historic event, a narrow-gauge steam train was rented, and the area in front of the shop was transformed into an open-air theatre. When the borders opened that fall, a group of five made a week-long “discovery journey” into the “West” finally to hear and investigate for themselves organs they had often read and heard about, an adventure that just weeks before had seemed impossible.

During this week, the team was able to examine the old instruments of East Frisia (Ostfriesland, a coastal region along the North Sea bordering the Netherlands to the west),⁵ which for them was like an “organbuilder’s paradise.” There they also inspected the shop of the famous Jürgen

Ahrend, contacted the North German Organ Academy, and had discussions with organ experts, musicologists and organists. This all became invaluable in forming their own firm and served as the basis for artistic work. Additional “educational journeys” became a regular experience and took them to South Germany, Switzerland, Italy, and France. How exhilarating this must have been—the new freedom to explore and discover!

Wegscheider: first projects

The first project was a new instrument for the Allstedt Castle Chapel in Mansfeld. The small organ was to complement the Baroque room and conform to old established models of classical organbuilding. The shop was to do something that had never been done in East Germany before—to make an instrument completely from wood, tin, lead, leather and brass without using plywood, aluminum, nitrate lacquer, plastic and prefabricated mechanisms.

Also, this instrument would reflect Wegscheider’s long-held interest in providing two temperaments that can be played interchangeably: meantone for Renaissance music and well-tempered for Baroque. The idea originated in Charles Fisk’s dual-temperament organ at California’s Stanford University (1984),⁶ but this was to be the first such instrument in Europe, with Wegscheider working to improve the result both technically and musically.⁷

This new organ for Allstedt was followed by a number of restorations in the states of Mecklenburg-Vorpommern, Saxony-Anhalt, Brandenburg and Thuringia, while at the same time developed partnership work in Saxony. Much of the work, now with seven co-workers, involved restoring damaged organs, some long unplayable due to water damage or wood worms. Other builders had refused to work on them or recommended replacements, but to Wegscheider these instruments were too valuable to be discarded. Congregations, in turn, were grateful for the efforts of their municipalities to preserve these organs.

Expansion

By 1993 it was clear that the company needed new, larger facilities. The company had expanded to ten employees, with only 400 square meters of workspace and with insufficient height to assemble instruments. Finally a carpenter’s workshop was found in Dresden–Hellerau in the old village center of Rähnitz. During the move, the firm continued to work on a restoration of the Silbermann for the Bremen Cathedral (1/8, 1734)⁸ and an identical copy of it for the Silbermann Museum in Frauenstein, so that the dedication of the new workshop in July 1994 could take place in a concert using both organs with the Dresden Baroque Orchestra.

After all this excitement, work continued routinely, but always with interesting projects. One was the extensive renovation of the Schulze organ, with the reconstruction of a 32’ Posaune in Markneukirchen, a town in Saxony known as a center for making musical instruments as well as its Museum of Musical Instruments. Another instance was building a new 20-rank organ inside an historic case in Steinwedel near Hannover, which demonstrated what a builder like Wegscheider with experience in historical models could do.

Langhennersdorf, Nikolaikirche

But the high point of this period was completing the renovation of the organ at St. Nicholas Church in Langhennersdorf, a beautiful village near Freiberg. This Opus 1 by Silbermann’s apprentice Zacharias Hildebrandt (1722) as his *Meisterstück* (masterpiece) was built to certify him as an organbuilder. It is a revelation to hear—exciting, vibrant, present, colorful, and commanding.

But all this came after some blood, sweat and tears. Begun in 1989–90 during the turbulent reunification of Germany, this was Wegscheider’s first big contract and was threatened by obstacles beyond his control. However, he remained determined and continued working piece by piece as the church, which was committed to the challenge, raised funds. What exuberance there must have been at rededication on Reformation Day, 1996!

Langhennersdorf Nikolaikirche⁹ 1722 Zacharias Hildebrandt (II+P/21) 1989–1996 Kristian Wegscheider

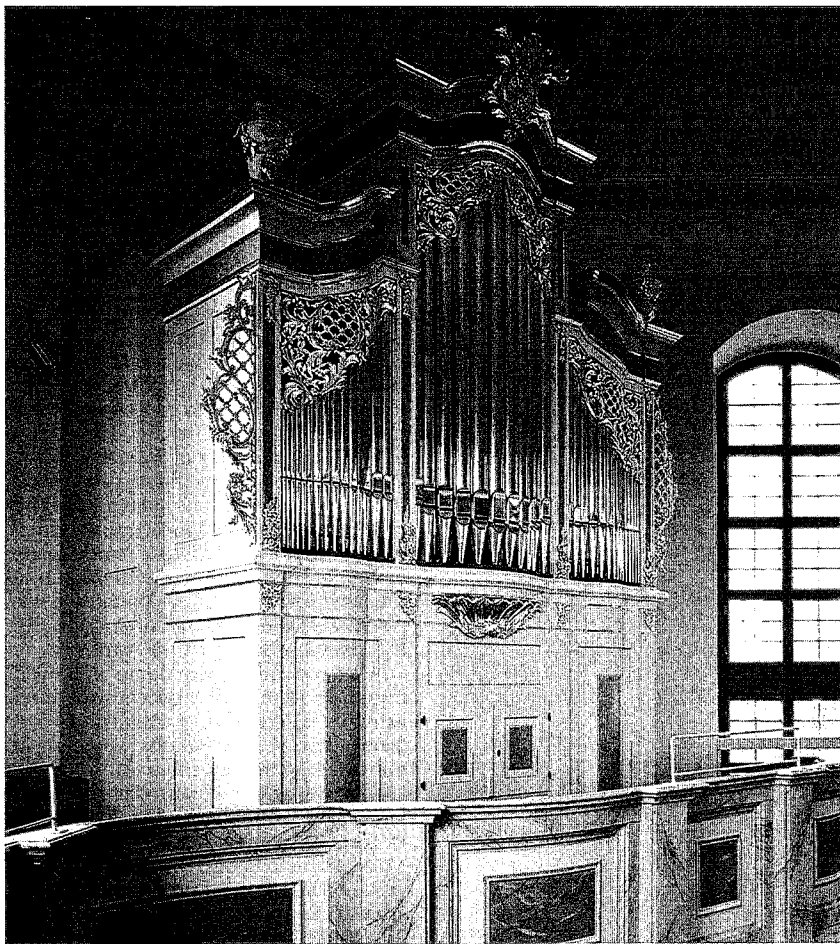
Hauptwerk	
8’	Principal
8’	Rohrflöte
8’	Quintadena
4’	Instrant
4’	Spitzflöte
3’	Quinta
2’	Octava
III	Mixtur
II	Cymbeln
III	Cornett (from c1)
Oberwerk	
8’	Gedackt
4’	Rohrflöte
3’	Nasat
2’	Principal
2’	Waldflöte
1’	Sifflöte
1½’	Quinte
II	Cymbeln
Pedal	
16’	Sub-Baß
16’	Posanenbaß
8’	Trompete

Tremulant
Shove coupler II/I
Pedal coupler I/P
Manual compass C, D–c3
Pedal compass C, D–c1

Choir pitch: a = 468 Hz
Modified meantone

Dresden-Loschwitz church

The lessons learned in Langhennersdorf would prove helpful in designing the 1997 organ for a church in the



Dresden-Loschwitz (photo credit: Joel Kuznik)

outlying regions of Dresden-Loschwitz. The organ was conceived as a large one-manual and pedal instrument that would combine the typical stops of Silbermann with other 18th-century Saxon builders in one division, but some stops are also playable on a second manual. The building, virtually destroyed in the 1945 Blitz by an errant bomb, has been restored with spectacular but simple beauty. The church—with its historic altar rescued and restored from the Sophienkirche, where Bach played two recitals (1825 and 1731), and where his son Wilhelm Friedemann was organist (1733–1746)—has its organ sitting center stage in the second gallery.

The impact of this small instrument is remarkable and a joy to hear. Just a day after playing and listening to the impressive Silbermann-Hildebrandt (III/47, 1755) at Dresden's Hofkirche and the imposing new Kern at the Frauenkirche (IV/67, 2006), the sound of this little organ in the suburb of Dresden-Loschwitz moved 45 American organists last September to spontaneous smiles of delight and satisfaction. The stunning immediacy of the sound combined with the brilliance of the ensemble and the colors of individual stops was a joy to hear.

And then listening to Wegscheider himself—on how Silbermann swept into this part of Germany with the fresh bold sounds of France and dominated organ-building, on the speech and design of his pipework, and clarifying differences of temperament in the area—was an informative revelation. The man has a large presence, an expansive expression of speech, and in his eyes the gleam of an inspired creator, all reflected in his restorations and new designs.

**Dresden-Loschwitz:
Loschwitz Church¹⁰
1997 Wegscheider II+P/20**

- Manual I**
- 16' Bordun
 - 8' Principal
 - 8' Gedackt
 - 8' Flauto traverso
 - 8' Viola di Gamba
 - 4' Octave
 - 4' Rohrflöte
 - 4' Flauto amabile
 - 3' Nasat
 - 2' Octave
 - 2' Flöte
 - 1½' Tertia
 - 1' Flageolet
 - III Cornett (from g)
 - III Mixtur

- Manual II (stops from I)**
- 16' Bordun
 - 8' Gedackt
 - 8' Flauto traverso
 - 8' Viola di Gamba
 - 4' Rohrflöte
 - 4' Flauto amabile
 - 3' Nasat
 - 2' Flöte
 - 1½' Tertia

- Pedal**
- 16' Bordun
 - 8' Octavbaß
 - 8' Violonbaß
 - 4' Octavbaß
 - 16' Posaune

Tremulant
Manual shove coupler
Pedal couplers I/P, II/P

Manual compass C–e3
Pedal compass C–e
Pitch: a = 440 Hz
Tuning: modified Valotti
Wind pressure: 70 mm



Christ the King Lutheran Church, Houston

Houston, Christ the King Lutheran Church

Wegscheider has been involved in several "Bach organs." The first was in collaboration with the Noack Organ Company at Christ Lutheran Church in Houston, where he served as co-designer.

**Christ the King Lutheran Church,
Houston
Builder: Noack Organ Company, 1995
Co-designer: Kristian Wegscheider
II+P/30**

- Hauptwerk**
- 16' Bordun
 - 8' Principal
 - 8' Viola di Gamba
 - 8' Rohrflöte
 - 4' Octava
 - 4' Spitzflöte
 - 2½' Quinta
 - 2' Octava
 - III Mixtur
 - II Cimbel
 - III Cornet
 - 8' Trompete
 - 8' Vox Humana

- Oberwerk**
- 8' Gedackt
 - 8' Quintadena
 - 4' Principal
 - 4' Rohrflöte
 - 2½' Nasat
 - 2' Octava
 - 2' Waldflöte
 - 1½' Terz
 - 1½' Quinta
 - 1' Sifflet
 - 8' Krummhorn

- Pedal**
- 16' Principal Bass
 - 16' Subbass
 - 8' Octaven Bass
 - 4' Octava
 - 16' Posaunen
 - 8' Trompete

The organ at Christ the King Church follows the example of Hildebrandt, thus adding a Bach organ of a new dimension on the North American continent.

Fritz Noack and the Noack Organ Company were selected to design and build the organ. Noack is an American builder born and trained in Germany and uniquely situated to bridge the Saxon past and the Texan present. Kristian Wegscheider of Dresden, restorer of important Silbermann organs, accepted appointment as a design consultant; Reinhard Schaebitz of Dresden, voicer in the restorations, assisted in the voicing; and most of the metal pipes were built near Dresden in the workshop of Günter Lau. The result is a wonderful instrument which not surprisingly, but quite remarkably, evokes the look, feel, and sound of an

18th-century Saxon organ. One can imagine Bach's walking in, sitting down without missing a beat and, as was his custom, pulling all of the stops to see whether or not the instrument has "good lungs."

This Bach Organ possesses attributes commonly found in organs built today in historical style—tracker action; mechanical stop action; keys suspended below the pipe chests; a flexible wind supply provided by bellows; flat rather than radiating pedalboard; narrower, shorter manual keys; no pistons or combinations; and tuning in a historic temperament. The Saxon style imposes a series of additional design characteristics. The entire organ is housed in one case, rather than in compartments for each division according to the Werkprinzip; the case design and beautifully executed carvings employ 18th-century Saxon conventions; and the case is built of pine and painted (blue-green, red, and gold leaf). The Oberwerk to Hauptwerk coupler is activated by shoving the Oberwerk manual forward, and the Oberwerk does not couple to the Pedal. The pipe scalings are taken from Hildebrandt's, and the principal pipes have a high tin content rather than lead.¹¹

Stuttgart, Musikhochschule

Another "Bach organ" was built by Wegscheider for the Musikhochschule in Stuttgart, which has a large collection of historic prototypes. One can see an overview at <<http://www.mh-stuttgart.de/studium/orgel/ueberblick/>>.

**Stuttgart: State University of Music and Performing Arts
2006 Wegscheider
II+P/21**

- Hauptwerk**
- 8' Principal
 - 8' Rohrflöte
 - 8' Viola di Gamba
 - 8' Quintadena
 - 4' Octave
 - 3' Quinte
 - 2' Octave
 - 2' Terz (from 2') [listed as 2' but actually 1½']
 - III Mixtur
 - 8' Trompete

- Positiv**
- 8' Gedackt
 - 4' Spitzflöte
 - 4' Flauto dolce
 - 2' Gemshorn
 - II Cymbal
 - 8' Vox Humana

- Pedal**
- 16' Subbass
 - 8' Principalbass
 - 4' Octave
 - 16' Posaunebass
 - 8' Trompettenbass

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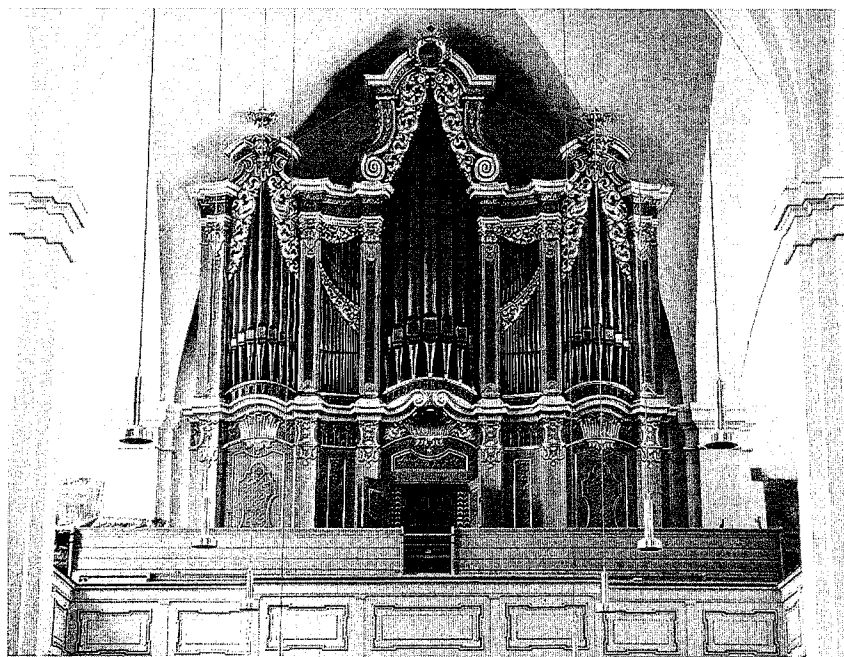
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Petrikirche, Freiberg (photo credit: Wegscheider)

Manual compass: C, D–d3
Pedal compass: C, D–f
Pitch: a1 = 466 Hz
Tuning: Modified Pythagorean

In the winter 2005–06 issue of *Spektrum*, Prof. Jürgen Essl writes:

In the fall of 2006 organ music of Bach will ring out. Then the long-anticipated “Bach organ” will supplement the university’s instrument collection. The Dresden organ builder, Kristian Wegscheider, received the commission to build an organ of 21 stops on two manuals and pedal according to 18th-century Thuringian and Saxon models. It is intended to be the ideal instrument for presenting Bach’s organ music with its choice of stops, its style of construction, its keyboard range, its speech and intonation.

Kristian Wegscheider is an undisputed expert in this area, and it would be hard to find a more first-class organ. Naturally there is no absolute “Bach Organ.” Johann Sebastian Bach, as is well known, played on many organs and was frequently active as consultant and examiner. The composition of the organ is therefore also no copy of an existing historical instrument, but an approximation of the Bach sound world in a variety of ways. The new organ is based on Bach’s expert opinion of existing instruments of similar 18th-century size, e.g., (Gottfried) Silbermann and Trost, on the compositional characteristics of his organ music, the restoration experience of the organbuilder and last but not least on the size of the room.¹³

Essl added in an e-mail to the author, “Indeed there were a large number of special problems for which Kristian had a good solution and fought hard to get the right results.”

Freiberg, Petrikirche

Another recent collaboration, this time with Jehmlich, was the restoration of Silbermann’s largest two-manual organ, at the Petrikirche in Freiberg, completed and rededicated in July 2007.¹³ It is an instrument with pizzazz, brilliance, and clarity, while individual stops retain character and color. It also happens that the best CD that effectively reflects Wegscheider’s work is a recent release of a recording at the Petrikirche on the Syrius label, *Johann Sebastian Bach, Vol. 4*, with works from the early Weimar period played with verve, imagination, and excitement by Helga Schauerte (Syrius 141433, €22.00; <scam06@wanadoo.fr>; the Organ Historical Society carries other recordings by Schauerte).

Freiberg: Petrikirche
1735 Silbermann
1959, 1993/94 Jehmlich Brothers
2006–07 Wegscheider, together with Jehmlich Orgelbau
II+P/32

Hauptwerk
16’ Principal
8’ Octav Principal
8’ Viol di Gamba
8’ Rohr-Flöte
4’ Octava
4’ Spitz-Flöte
3’ Quinta
2’ Octava

2’ Tertia (from 2’) [listed as 2’ but actually 1½’]
IV Cornet (from c1)
IV Mixtur
III Cymbel
8’ Trompette
16’ Fachott

Oberwerk

16’ Quinta dena
8’ Principal
8’ Gedackt
8’ Quinta dena
4’ Octava
4’ Rohr-Flöte
3’ Nassat
2’ Octava
1½’ Quinta
1’ Sufflöt
Sechst Quint Altra (¼’, 1¾’ from c1)
III Mixtur
8’ Vox humana

Pedal

32’ Groß-Untersatz
16’ Principal Bass
8’ Octaven Bass
16’ Posaune
8’ Trompete

Tremulant
Manual compass: C, D–c3
Pedal compass: C, D–c1
Manual coupler II/I
Pedal coupler P/I

Tuning: 462.5 Hz
Temperament: Neidhardt II (for a small city), 1732

In summary, restorations include organs by:

Gottfried Silbermann
Niederschöna, 1715/1993, I/14
Bremen Cathedral, 1734/1994, I/8
Jacobikirche, Freiberg, 1717/1995/2006, II/20
Reinhardtsgrimma, 1731/1997, II/20
Tiefenau, 1725/1997, I/9
Dresden Cathedral, 1755/2002, III/47, jointly with Jehmlich Orgelbau
Petrikirche, Freiberg, 1735/2007, II/32, jointly with Jehmlich Orgelbau

Zacharias Hildebrandt
Langhennersdorf, 1722/1996, II/21

Friedrich Ladegast
Biederitz, 1868/1997, II/12
Hohenmölsen, 1851/1998, II/24
Merseburg Cathedral, 1855/1866/2003, IV, 84, joint with Eule/Bautzen and Scheffler, Frankfurt/Oder
Pomssen Wehrkirche, 1671/2000/2007, I/13

Wegscheider’s firm has built to date thirty new organs including: Silbermann Museum, Frauenstein, copy of Bremen positive, 1994, I/8
Güstrow Cathedral, 1996, I/15 registers with bass drums, bells, cymbelstern, 2 cuckoos, drum, nightingale
Dresden–Loschwitz, 1996, II/20
Bremen Cathedral, 2002, I/8
Cologne–Michaelshoven, 2003, II/28 (in the style of Silbermann/Hildebrandt)
Stuttgart, Musikhochschule, 2006/2007, II/21, Bach Organ
Sacrow–Potsdam, Heilandskirche, 2008/2009, II/17 registers

Current work includes:
Fritzsche-Treutmann-Organ in Harbke (restoration in cooperation with Dutschke-Organbau), completed 12/07 and dedicated 5/08
Altarpositiv, Kreuzkirche in Dresden, dedicated 5/08
Stellwagen Organ in Stralsund St. Marien (1659).

Notes

1. Frank-Harald Gress, *Die Orgeln Gottfried Silbermanns* (Dresden, Michel Sandstein Verlag, 3rd edition, €38.00). Available from <www.silbermann.org>. CDs: Querschnitt recordings available from OHS.

2. <www.internationalorganbuilders.com>.
3. <www.wegscheider-organ.de>.

This background section is largely a paraphrase translation of Wegscheider’s words. There are also several articles, one of which explicates his ideas, entitled “Gedanken—Ziele—Wünsche” (Thoughts—Goals—Hopes), December 1998.

4. Across the Elbe River from the Altstadt (“old city”), where the restored Zwinger Museum, the Hofkirche (Cathedral), and Frauenkirche.

5. The organs have been recorded by Harald Vogel in two volumes available from <www.organeum.com>; Vol. I is available from Gothic. Vogel has also written a book *Orgellandschaft Ostfriesland* (1997; €30.00; #OC-09620), which has this description: “This fundamental work on the organ culture of East Frisia provides deep insight into the development of organ building and organ music in the coastlands bordering the Netherlands. During the past thirty years, East Frisia has become an European center for organ culture. Visitors come from all over the world to experience the wonderful sounds of the many original instruments. Here, it is possible to hear Gothic music played on a late Gothic organ, Renaissance music played on a Dutch Renaissance organ, North German Baroque organ music played on a Schnitger organ, and late 18th-century organ music played on a Rococo organ.”

6. <www.cbfsk.com/do/DisplayInstrumentInstId/85>. Fisk’s Opus 85, Memorial Chapel, Stanford University: description, stop list, and discography. The organ uses well-tempered and one-fifth comma meantone, with which Harald Vogel was helpful. An enlightening article by Jonathan Ambrosino on Martin Pasi’s organ with dual temperament for the Omaha Cathedral can be found in

Choir & Organ, December 2006; <www.pasiorgans.com/pdfs/nd06Ambrosino.pdf>.

7. On his website Wegscheider has an article (page 9ff.) on the use and design of an instrument with two temperaments, “Zwei Stimmungsarten in einer Orgel—Möglichkeiten der Realisierung” (Two Temperaments in an Organ—Possibilities of Realizing).

8. Rohrflöte 8’, Principal 4’, Flöte 4’, Nassat 3’, Octave 2’, Sesquialtera 1½’, Quinte 1½’, Sifflöte 1’, Tremulant. Choir pitch: currently a1=464.6 Hz. Original temperament unknown; since 1995 well-tempered (Wegscheider). Gress, pp. 95–97 with photo.

9. Bruce Stevens, *Historic Organ Study Tours* (Saxony, Germany, brochure 2007), p. 45.

10. *Ibid.*, p. 34.

11. Information on the Bach Organ at Christ the King can be found at their website, which includes several sound files <www.bachsocietyhouston.org/organ.htm>.

12. <www.mh-stuttgart.de/studium/organ/bach/>. Die Hochschule bekommt ihre “Bach-Organ” (The College Gets Its Bach Organ); with photos and drawings.

13. <www.petri-nikolai-freiberg.de/>.

Joel Kuznick has served as a college organist and professor, a church musician, a pastor, and as a business executive on Fifth Avenue, Wall Street, and at MetLife. After several years of retirement from business, he revived writing for professional journals, something he had done since his college days. After attending the Bachfest 2003 in Leipzig, he again began writing articles and reviews. With over 60 pieces in print ranging from reviews of concerts and festivals, travelogues, books on church music, concert hall organs, CDs and DVDs, he was recognized and named to the *Music Critics Association of North America* (MCANA) in May 2005. He is also a member of the American Bach Society and serves on the board of the Bach Vespers at Holy Trinity in New York City, where he has lived for 32 years.

His organ teachers were Austin C. Lovelace, Frederick Swann, Ronald Arnatt, David Craighead, Jean Langlais, Marie-Madeleine Duruflé-Chevalier, and Anton Heiller. As a member of the AGO, he has served as dean of the Ft. Wayne chapter, on the executive board of the New York City chapter, and on the national financial board. He holds a BA summa cum laude from Concordia Sr. College (formerly at Ft. Wayne), a Min.Div and STM from Concordia Seminary, St. Louis, and an MM from the Eastman School of Music.

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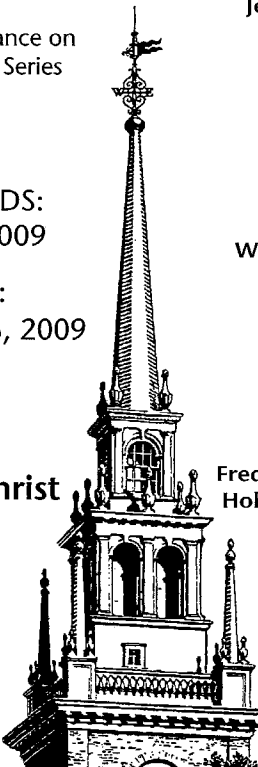


John Weaver



Frederick Hohman

PAST JUDGES: Colin Andrews, Diane Meredith Belcher, Benjamin Doby, Paul Fejko, Janette Fishell, Gerre Hancock, Paul Jacobs, Marilyn Mason, Katharine Pardee, Cherry Rhodes, Catherine Rodland, John Rose & John Walker



Paul Callaway, Roy Perry and the Washington Cathedral Organ—A History and Memoir

Neal Campbell

In preparing the outline for a volume of memoirs reflecting on Aeolian-Skinner organs I have known, it became clear that my involvement with the organ in Washington Cathedral was sufficient in recollection, scope, and primary sources to warrant a chapter all its own. That is what is presented here, along with enough commentary to place the topic in context.

A note about the cathedral's name: its full ecclesiastical name is the Cathedral Church of St. Peter and St. Paul in the City and Diocese of Washington. In most of the cathedral's publications today it is called the Washington National Cathedral. During the era I was familiar with it (ca. 1964–1976), the cathedral was called simply Washington Cathedral in its weekly orders of service and other publications, listings in the local newspapers, and on all Aeolian-Skinner correspondence, so for ease of continuity that is how I refer to it in this article.

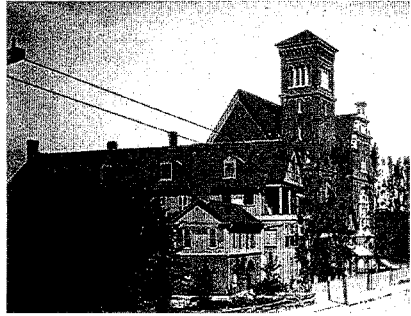
The new organ in 1937

Much misinformation and technical ambiguity surrounds the Washington Cathedral organ. This is due to the fact that by the time the cathedral organ was built, Ernest Skinner had left the company he founded in 1901. Also, at some point in the early 1930s the Skinner Organ Company merged with the pipe organ division of the Aeolian Company, creating the Aeolian-Skinner Organ Company. The entangling alliances of these dramas are beyond the scope of this article, but it is fascinating reading, and the reader is referred to Charles Callahan's two books¹ for the complete saga as told by the principals in their own words.

In 1932 Aeolian-Skinner built a small two-manual organ as its Opus 883 and lent it to Washington Cathedral while Ernest Skinner was still with the firm. Later in the decade, as the Great Choir was nearing completion, Ernest Skinner's new company, the Ernest M. Skinner and Son Company, was contracted to build a large four-manual organ for the cathedral, and the small organ on loan was reinstalled by Aeolian-Skinner in Lasell Junior College in Newton, Massachusetts, retaining the 883 opus number. The organ no longer exists.²

By this time the cathedral worship space consisted of the Great Choir and two side chapels, a rather sizable and impressive edifice in itself, in spite of the fact that it represented but 20% of the finished cathedral church as planned. The new organ was built by the Ernest M. Skinner and Son Company of Methuen, Massachusetts, as their Opus 510. This was the company that Ernest Skinner and his son Richmond set up in a factory adjacent to Serlo Organ Hall in Methuen, now known as the Methuen Memorial Music Hall. Edward Searles, an eccentric organ aficionado living in Methuen, commissioned Henry Vaughan to build a new music hall, completed in 1909, to contain the old Boston Music Hall organ. In 1889, on a site adjacent to the hall, Searles had purchased an old textile mill and had Vaughan renovate it to function as an organ factory for James Treat. Treat had worked for Hutchings, Plaisted & Company in Boston, which is probably where Searles met him, as Searles had purchased an organ from Hutchings in 1880.³ From this factory they manufactured organs under the name of the Methuen Organ Company. Skinner purchased the factory and the hall during the Depression, and ran concerts in the hall and built several notable organs in the factory from about 1936 until the factory was destroyed by fire in 1943. Of the organs they built, the one for Washington Cathedral was by far the largest.⁴

Given the fierce loyalty in some circles to Skinner, and given his longevity



Serlo Organ Hall and factory of the Methuen Organ Company

(1866–1960), one wonders whether he might have been a stronger competitor had not the Methuen factory been destroyed by fire in 1943. For example, the Skinner organ for the new St. Thomas Church in 1913, Opus 205, was built in collaboration with T. Tertius Noble, and it remained one of Skinner's favorites. Noble was likewise devoted to Skinner. From the Methuen factory Skinner electrified an old Johnson organ for Noble's St. Thomas studio. The company also relocated and revised the organ in the Brick Church in New York when the church moved to its new and present location under Clarence Dickinson's direction in 1940. Dickinson had also played the opening recital on Skinner's Opus 150 at the Cathedral of St. John the Divine in 1911. The records show that most of the work of the new Ernest M. Skinner and Son Company was limited to rebuilding and relocating some of Skinner's former organs. Of the four-manual organs Skinner built in Methuen, only two survive: the organ in the chapel of Mt. Holyoke College (built in 1938 as his Opus 511, which was rebuilt from his previous organ in the chapel), and the organ in St. Martin's Church in Harlem, a rebuilt Skinner from a previous location. He did build a completely new four-manual organ for St. John's Lutheran Church in Allentown, Pennsylvania, but it has since been extensively modified. And a three-manual organ for St. Andrew's Roman Catholic Church in New York is extant and unaltered, but unplayable.⁵

The committee to select a new organ for Washington Cathedral included Noble and Channing Lefebvre of Trinity Church in New York, each enthusiastic supporters of Ernest Skinner. So it is not hard to imagine the cathedral turning to this new company headed by Skinner to build its first organ, in spite of its somewhat shaky organization. According to Ernest Skinner, authentic Skinner organs were available only through the new company building out of Methuen—and this was arguably true. Advertisements in *THE DIAPASON* and *The American Organist* about this time barely disguise Skinner's contempt of the tonal philosophy of the continuing Aeolian-Skinner Organ Company, and his letters to the editor are openly hostile to G. Donald Harrison. Harrison for his part never responded in kind, though his business correspondence shows that Skinner's remarks disturbed him. He ultimately let his own instruments speak for themselves as growing numbers of younger organists, many of whom had studied in Europe during and after World War II, found favor with his classically inspired instruments. Paul Callaway, the cathedral's new organist, also studied with Dupré in Paris and later served in the war as a bandmaster in the South Pacific.

An organ for the completed cathedral emerges

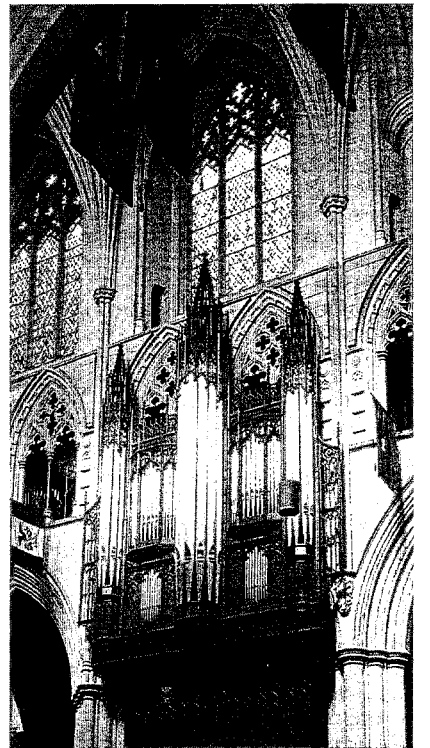
The Ernest M. Skinner and Son Opus 510 organ served the cathedral well in essentially unaltered form—albeit with additions—until 1973, at which time the major renovation began, the result of which is the present organ. In 1957,



The Great Choir, ca. 1932 (plate 83 from *For Thy Great Glory* by Richard Feller © The Protestant Episcopal Cathedral Foundation, used with permission)

with the projected completion of the nave in sight, the cathedral began a series of consultations with Aeolian-Skinner regarding what steps it should take in providing for the organ. Although G. Donald Harrison designed a small, two-manual organ for the cathedral's Bethlehem Chapel⁶ in 1951, he had nothing to do with the design of the main organ, and I have not discovered any comments by him about it. By the late 1950s the crossing, transepts and first three bays of the nave were nearing completion. The big decision before the building committee at that time was whether to build the great central tower over the crossing and let the nave wait its turn, or complete the interior of the nave and build the tower later. There were persuasive arguments for both approaches, but it was decided to build the tower and let the nave wait.

With all of that in mind, it was decided to develop a master plan for the organ with a view to gradually altering and enlarging the organ to accommodate the full cathedral. Joseph S. Whiteford, the new president and tonal director of Aeolian-Skinner, developed this in consultation with the cathedral organ committee, which in reality amounted to Callaway and his associate Richard Wayne Dirksen, reporting to and receiving reactions from the Dean, the Very Rev. Francis B. Sayre, Jr. Whiteford's scheme specified what might be called a post-Harrison American Classic concept—a standard four-manual layout, together with a large Positiv, independent choruses on manual and pedal divisions, along with a plethora of imitative voices (some new and some saved from the old organ) and softer sounds to accompany the choir. The correspondence shows Whiteford to be in total command of the subject, including convincing arguments surrounding

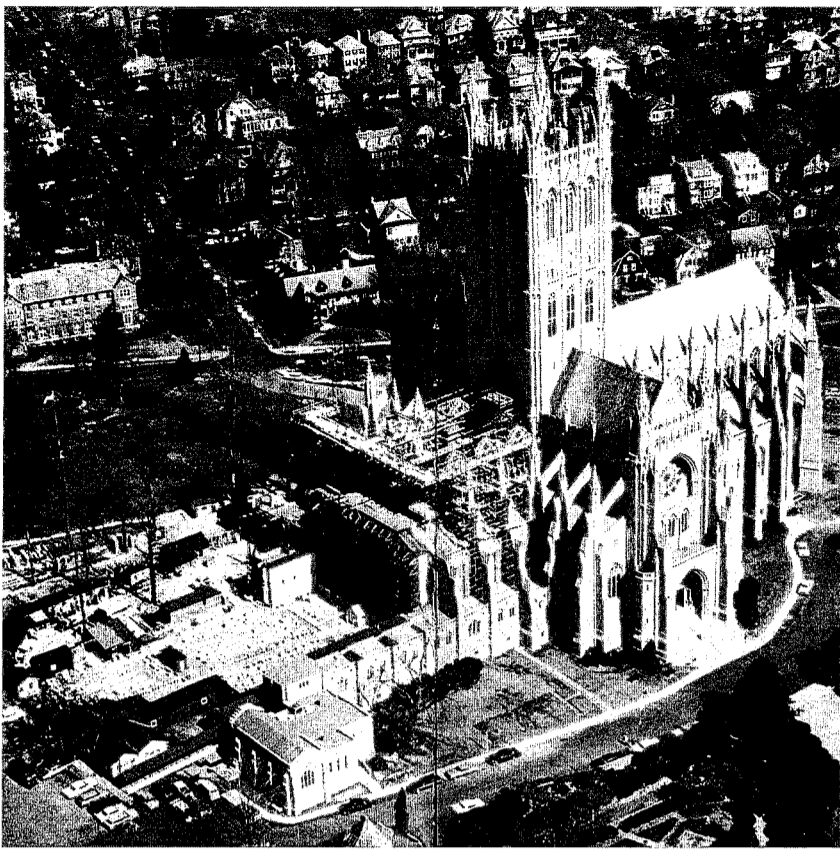


The north case and Great division in the triforium to the left, ca. 1940 (from the Guide Book of 1940; used with permission)

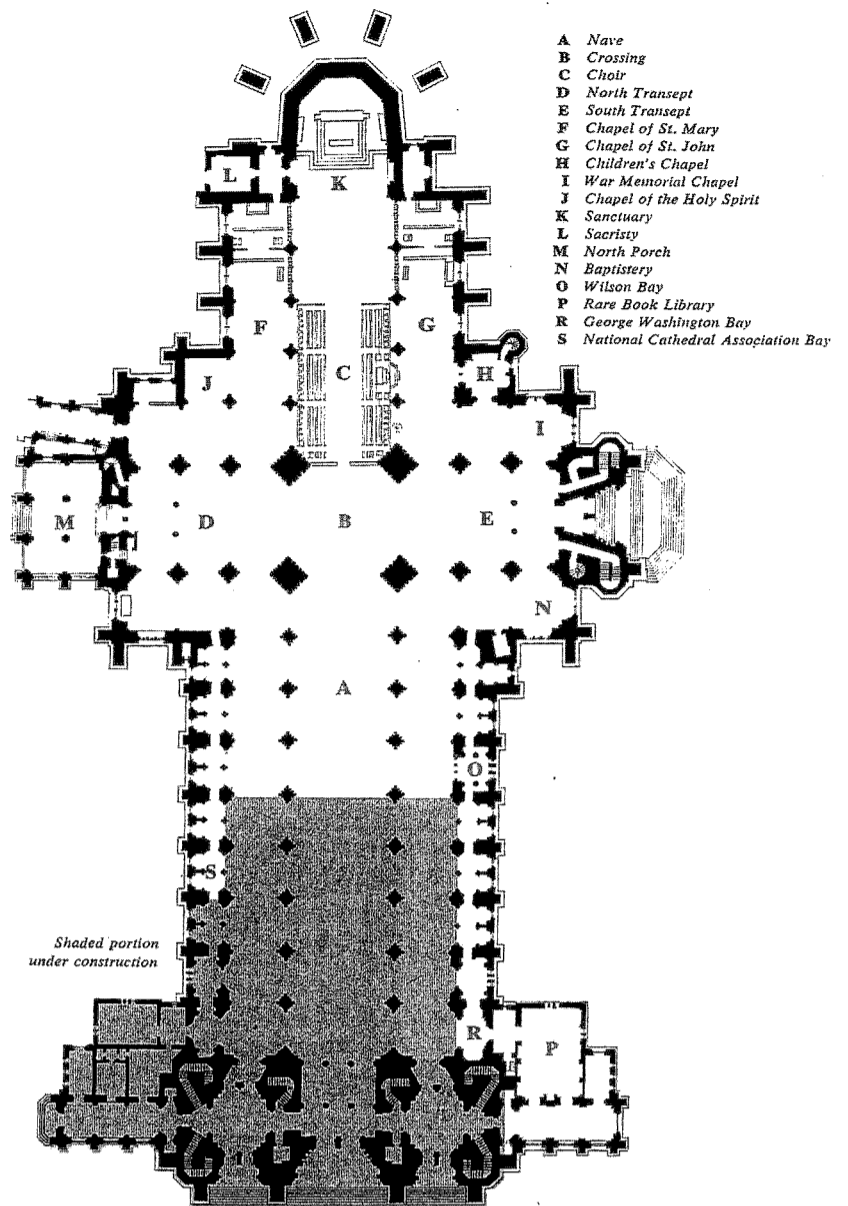
the scientific properties of physics and acoustics involved in the emerging cathedral space.

Responding to a request from the organ committee of the cathedral in February 1957, he says:

The present enclosed volume of air, which has so much to do with the acoustics of both the organ and choir, is between 60



Washington Cathedral from the air, ca. 1965 (from the Guide Book of 1965; used with permission)



The floor plan, ca. 1965 (from the Guide Book of 1965; used with permission)

and 70% of the completed Cathedral. Furthermore, the surfaces normal, or adjacent to the organ and choir, are approximately 90% complete. These are the most important surfaces and the most important air volume, since they have the most to do with the projections of the sound to the listener. The air spaces and surfaces at the West end of the Cathedral, for instance, while important as a terminus, do not shape and control the sound in anywhere near the same capacity as the Great Choir and Crossing.

The present organ is truly magnificent in certain respects. It has a wealth of soft voices which create an extremely fine effect. These were the high points of the period in which the organ was built. Since that time tremendous strides have been made in making instruments of this character greatly more flexible with regard to the many periods of music . . . [which] demands primarily, highly focused and clear sound, rather than the nebulous, floating, ethereal sounds of many strings and flutes in which the present organ now abounds.⁷

From this point Whiteford's letter continues in language reminiscent of Harrison and Emerson Richards a decade earlier. He posits that the best location for the organ would be the yet-to-be-built west gallery, but that idea never received serious consideration. He then takes the cathedral through a logical long-range plan to accomplish the task, beginning with the console, wiring, and relays ("the nervous system of the organ" he says), then adding the Brustwerk and Positiv divisions nearer the choir and in direct sight line to the congregation, continuing with the replacement and relocation of various portions of the remaining divisions. This letter remained the vision statement for the work on the organ that culminated in 1976, when the full length of the nave was finally completed some 19 years later.

A thorough study of Whiteford and an analysis of his extant organs has yet to be undertaken, but his contributions to Aeolian-Skinner in his own right are considerable and warrant such a study. In fact, Whiteford worked very closely with Harrison during the building of some of the company's most successful organs, and it often fell to *him* to implement the details of the schemes Harrison wrought. At the time when Callaway and Whiteford were discussing the future of the cathedral's organ in 1957-58, some of Whiteford's own most successful organs were built. Opus 1308 for St. Mark's Church (now Cathedral) in Shreveport, Louisiana, and Opus 1309 for the Reorganized Church of Jesus Christ of Latter-Day Saints (now called the Community of Christ), in Independence, Missouri, come to mind. These were large four-manual organs in new, highly visible venues—very different in concept, use, and

outcome, but important manifestations of Aeolian-Skinner as it emerged following the death of G. Donald Harrison. The Shreveport organ in particular derived much of its distinction through the on-site alterations and finishing of Roy Perry and J. C. Williams⁸, noted Aeolian-Skinner representatives in that part of the country. Callaway particularly liked the Shreveport organ and measured plans for Washington Cathedral against its success.

It is true that Whiteford did not come to organ building through the traditional apprentice method, and there is no doubt that many of the Aeolian-Skinner craftsmen (several of whom were old enough to be his father) didn't respond well to what some perceived as Whiteford's Johnny-come-lately status. But from my experience with many of his organs, I tend to agree with Emerson Richards in his report to Henry Willis III in England when, after Harrison's death, he wrote "I think that he [Whiteford] has more ability than he is given credit for but he is impatient and for some reason does not inspire confidence—just why I cannot say."⁹

By this time Ernest Skinner's star had set, his attempts failed to set up a shop after the Methuen fire, and even though he was on the scene and continued to offer his diatribes against what he considered the desecrations of his masterpieces, no one paid much attention to him. Still, it is still hard not to feel a bit sorry for the grand old man as he saw his early successes at the Cathedral of St. John the Divine, then St. Thomas Church, and now Washington Cathedral fall prey to advancing ideas carried out by the company still bearing his name!

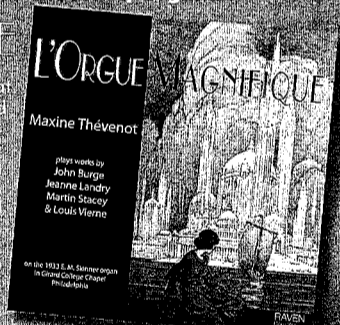
The first step in the lofty long-range plan was to provide a new four-manual console to control the completed organ. The new console was encased in elaborate Gothic panels designed for the previous console by cathedral architect Philip Hubert Frohman, which had pedalboard, swell shoes, and toe studs on a hydraulic elevator. Thus, while the bench height remained the same, the pedalboard could be raised or lowered. Presumably this was to accommodate the disparate heights of the cathedral's organist and his associate—Paul Callaway, who was unusually short, and Richard Dirksen, who was unusually tall. This 1958 console was referred to by Aeolian-Skinner as Opus 883-A, picking up on the opus number of the small two-manual it lent the cathedral in 1932, even though the original #883 was in place in Newton, Massachusetts, and the Ernest M. Skinner and Son Opus 510 was the only organ *in situ*.¹⁰ Sparse in design by com-

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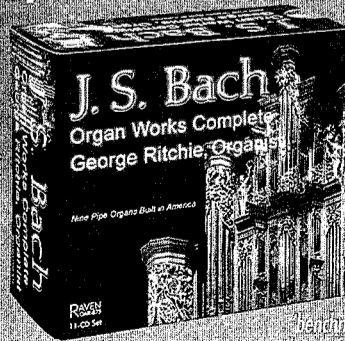
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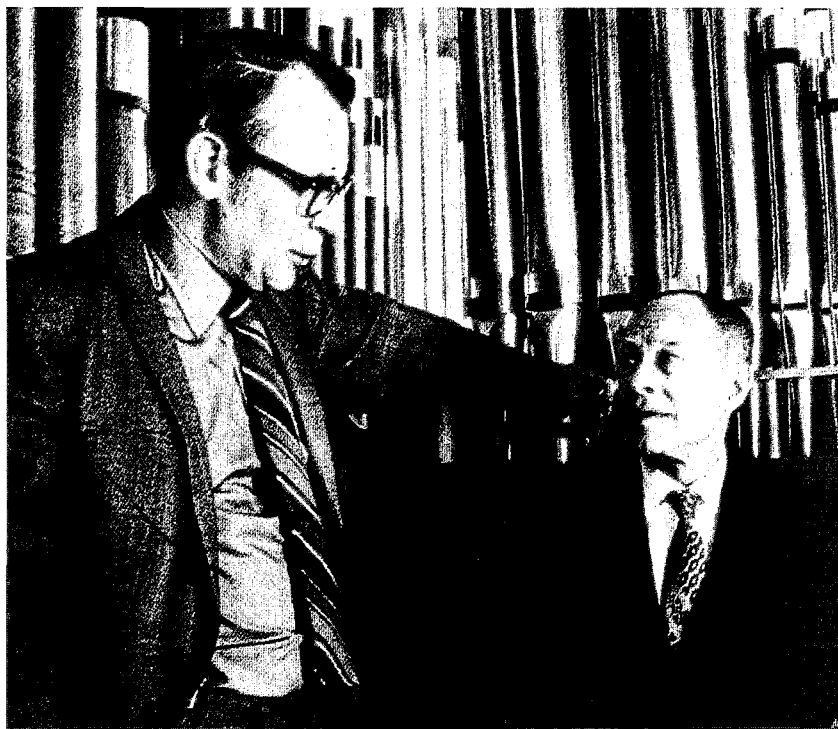
parison with the digital age of multiple levels of memory, it was luxurious for the time. It had 18 generals, remote combination action, and the usual couplers and pistons to make for ease in playing. The nomenclature engraved on the knobs reflected the projected new organ and only approximately correlated to the actual stops of the 1937 organ it controlled. On the Great, for example, the Prinzpal, Spitz Prinzpal, and Salicional actually drew Diapasons I, II, and III respectively. It was a bit confusing to the traveling weekly recitalist, but it somehow made sense and had the psychological effect of projecting the vision of the new organ. The console functioned in this way until the overhaul began in 1973.

The next step was to add two unenclosed divisions in 1963 named Brustwerk and Positiv with matching pedal in the so-called musicians' galleries¹¹, lofts above the canopies of the stalls in the Great Choir, in the first bay on either side of the Choir, carrying the job number 883-B. In 1965 as Opus 883-C, the Trompette en Chamade was installed in the triforium over the high altar.¹² This was the organ I knew growing up: the 4-manual Ernest M. Skinner and Son, Opus 510, plus the new console, Brustwerk and Positiv, and Trompette en Chamade. During high school and college years I attended weekly services and events at the cathedral, and I played a recital on the Sunday afternoon series in 1971 while I was a senior in high school and a student of William Watkins. Unfortunately, I was too young to have been considered for the extraordinary College of Church Musicians, the graduate-level school founded at the cathedral by Leo Sowerby, which had closed its doors by the time I was of college age. I did know several of the Fellows of the College, and heard all of them as they played their recitals following Evensong on Sunday afternoons. Sowerby himself was often in attendance, and recitals frequently included his music.

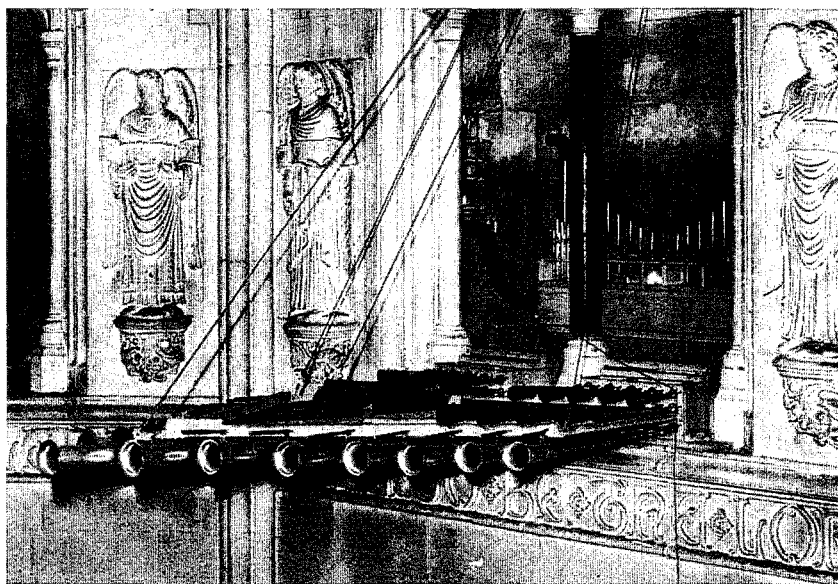
While attending the University of Maryland, I did study privately with Paul Callaway for a year and observed his rehearsals and services, and will always be grateful to his memory for his helpful mentorship as I began my trek into the intricacies of the Episcopal Church. Weekly attendance at Evensong and the organ recitals that followed left an indelible memory. The variety of the repertoire and sheer amount of it was remarkable. The choir sang the Responses, Psalms, anthem settings of the canticles, and an anthem at the offertory. On the last Sunday of the month there was a cantata or group of anthems in place of the sermon. At Evensong the Psalms were either sung either to Anglican chant or plainsong, and the service began in one of two ways: 1) a processional hymn, followed by the Responses with the choir in place, followed by the Psalms to Anglican chant; or 2) the Responses were sung where the choir gathered in the north transept, and the Psalms were sung to plainsong in processional accompanied by handbell changes.

In addition to the standard cathedral repertoire of the late 19th and early 20th century, Callaway offered large doses of early music and modern music. I recall one Evensong when all of the music was by Byrd. The movable cathedral chairs for the congregation were arranged facing the north transept with a portable altar, candles, and officiants' chairs set up on the nave floor, while the choir sang from the gallery above, and the entire service was unaccompanied. New works were also frequently premiered; particularly memorable was the dedication of the central tower in 1964 when new works by Samuel Barber, Lee Hoi-by, Stanley Hollingsworth, Roy Hamlin Johnson, John La Montaine, Milford Myhre, Ned Rorem, and Leo Sowerby were given first performances.

Callaway usually played the organ voluntarily himself. His repertoire was vast, and he listed preludes and postludes to each service. The now-familiar practice of the principal musician as conductor, with the assistant doing all the playing, was not then in vogue, and Callaway usually played anthem accompaniments



Dirksen and Callaway (plate 252; used with permission)



The Trompette en Chamade in the triforium over the high altar reredos (from the Guide Book of 1965; used with permission)

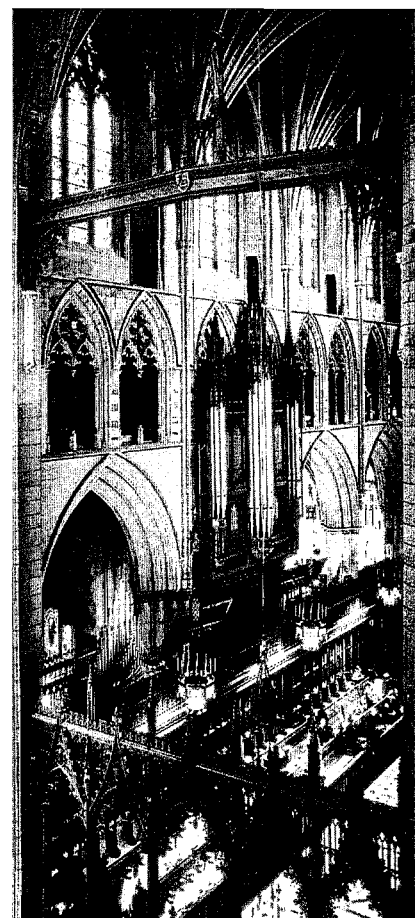


Sowerby and the first class of the College of Church Musicians, l-r, Beverly Ward, Charles Bradley, John Cooper, Ronald Rice, William Partridge, and Roger Petrich (from the Guide Book of 1965; used with permission)

as well. Typically, the assistant organist turned pages, and perhaps played the sermon hymn. In retrospect it is easy to suggest that the technical security of the choir suffered, as they were only able to see Callaway through a series of mirrors. But it was the way things were done at the time, and it offered a window of opportunity to hear this extraordinary organist in the roles of recitalist playing the repertoire, service player, and accompanist. Callaway excelled in each of these capacities following the examples of his mentors, T. Tertius Noble and particularly David McK. Williams.

Even though Callaway was a pupil of T. Tertius Noble at St. Thomas Church, he was great friends with David McK.

Williams at St. Bartholomew's and often spoke of how much he learned from him. Part of Callaway's duties as Noble's student was to play the services at St. Thomas Chapel (now All Saints' Church on East 60th Street) where Evensong on Sunday evening was late enough that he usually turned pages for David McK. Williams at 4:00 Evensong at St. Bartholomew's. Here he observed in close-up detail Williams's absolute control from the console, where by all accounts his accompaniments and improvisations were extraordinary. Callaway often told me of the profound effect David's playing had on him, even though he was careful to say that never studied with him formally. Callaway was approached about the position at St. Bar-



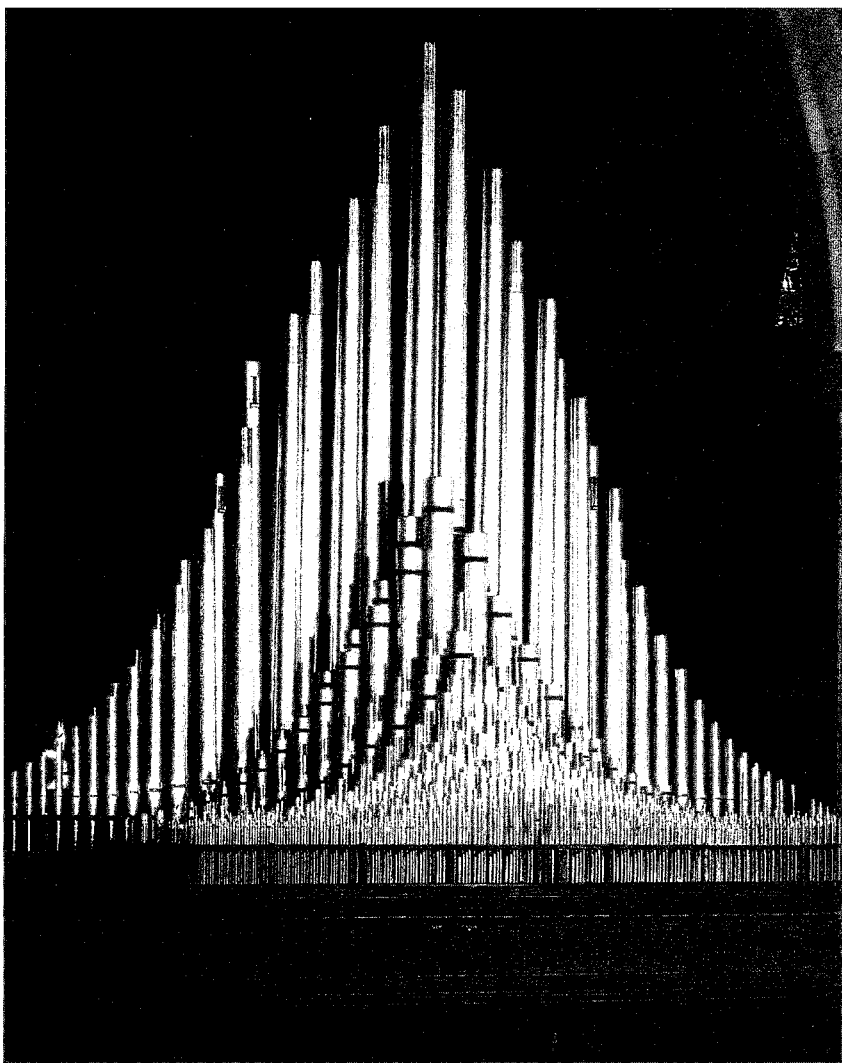
The north side of the Great Choir, with Brustwerk in the musicians' gallery (plate 202; used with permission)

tholomew's when David McK. Williams was forced to resign in 1946, but having just returned to the cathedral following service in World War II, he declined, and Harold Friedell was appointed.

Callaway's playing of large doses of Bach chorale preludes and trio sonatas using the Brustwerk and Positiv were models of accuracy, style, liturgical appropriateness, and performance practice not as a subject unto itself, but a natural vehicle for expressive playing. The contrapuntal textures were clear and focused, and the new Brustwerk and Positiv divisions were the ultimate in Joseph Whiteford's development of the classic Aeolian-Skinner sound in the post-Harrison era. They were characterized by low wind pressures, articulate yet even voicing, pipes of high tin content, and a location within sight lines of the choir and congregation. The Brustwerk and Positiv could be used by themselves in Baroque music; added to the old organ they added immediacy and clarity. In combination with the main organ and Trompette en Chamade, the combined divisions were good vehicles for thrilling performances of Callaway's hefty doses of romantic and modern organ music. The organ is fairly well documented in LP recordings accompanying the choir and in solo repertoire, including a multi-volume complete performance of the Bach *Clavierübung*, Callaway playing Part III on the cathedral organ, and Ralph Kirkpatrick playing the other parts on harpsichord. Just before the 1973-76 work began, Callaway recorded an album of music of Gigout, Franck, Tournemire, and Messiaen on the organ, the specific intent being to document the organ prior to the renovation. The plan was then to record the same repertoire on the new organ in 1976, which he did. To my knowledge these LPs have not been transferred to CD, but are fairly easy to find through the various search engines.

The new organ 1973-76

With America's Bicentennial observances on the horizon, the cathedral in the early 1970s poured considerable energy into completing the nave and organ, and planned several special services that culminated in the "Dedication of the Nave for the Reconciliation of Peoples of Earth," in the presence of President and Mrs. Ford, and Queen Elizabeth II and Prince Philip on July 8, 1976. I sang during the service as a member of the University of Maryland Chorus. All aspects



The Positiv in the south chancel gallery (from the Guide Book of 1965; used with permission)

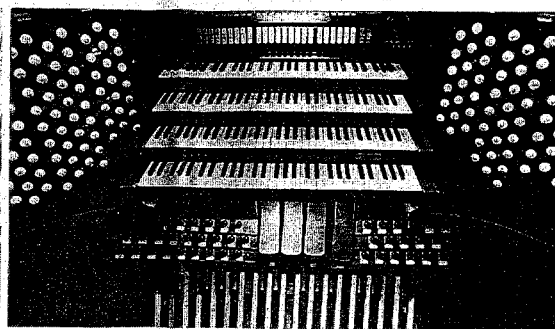
of the cathedral's bicentennial programs were well reported in the media. The actual bicentennial date, July 4, 1976, was a Sunday, and the front page of the Style section of *The Washington Post* featured a picture of Roy Perry in the organ blow-

ing a pipe, and a lengthy article by Paul Hume saying:

When Queen Elizabeth walks down the aisle of Washington Cathedral Thursday morning, she will be hearing one of the



Roy Perry in *The Washington Post*, 4 July 1976



Organ-ized Sounds at the Cathedral

By Paul Hume

When Queen Elizabeth walks down the aisle of Washington Cathedral Thursday morning, she will be hearing one of the greatest pipe organs in the world. The master of this nearly completed work is Roy Perry, who has helped and renovated instruments of this kind for more than 40 years. Perry is in charge of any such instrument call, with a list of 100 clients, including a volume of record that would leave out the combined resources of the Philadelphia and Boston Symphony orchestras. Or he can play his own organ, which has been designed by the Cathedral and is being moved to the new location where it will be in place by the time the Queen arrives in the city.

greatest pipe organs in the world . . . Perry worked among the thousands of pipes with the precision and infinite care of a jeweler cutting a priceless diamond so that its facets would produce the greatest possible beauty. And like the diamond, the sounds of the Washington Cathedral's organ pipes can be expected to last, with care, indefinitely . . . they now stand ready . . . to create new beauty in a newly completed setting. There are those who know no beauty in all of music that can surpass theirs.¹³

Aeolian-Skinner had just ceased operation when the cathedral began its work in 1973. Joseph Whiteford, even though he retired from Aeolian-Skinner before its denouement, continued to be the person with whom the cathedral (that is, Callaway) corresponded regarding the new work, and it was always assumed that he would oversee the work for Aeolian-Skinner, even though he was officially retired. Whiteford, the son of a prominent Washington attorney and a graduate of St. Alban's School on the cathedral close, was a good friend of Callaway, and

it was natural that these two would be the point persons in the cathedral's ever-evolving planning of the organ. Reading the 1957 correspondence, we see that the cathedral's estimated time line for the completion of the cathedral was optimistic by several years. In hindsight, it is providential that the cathedral's work was delayed. Had the cathedral contracted to accomplish its ambitious scheme with Aeolian-Skinner during its final days, the results would likely have included artistic difficulties and financial disasters.¹⁴

Roy Perry's role in the cathedral organ renovation was an afterthought. Many of the former Aeolian-Skinner men who weren't retired were still in business as suppliers to the trade. It was decided to gather a consortium—the cathedral's term—of workers to design, build, voice, and finish the necessary pipes and chests, all under the direction of Whiteford, following the plan of his 1957 design. The one catch was that Whiteford, who lived in California, did not fly and apparently did not want to relocate to Washington for

Cleveland: a town of good organs, a profitable place to visit.

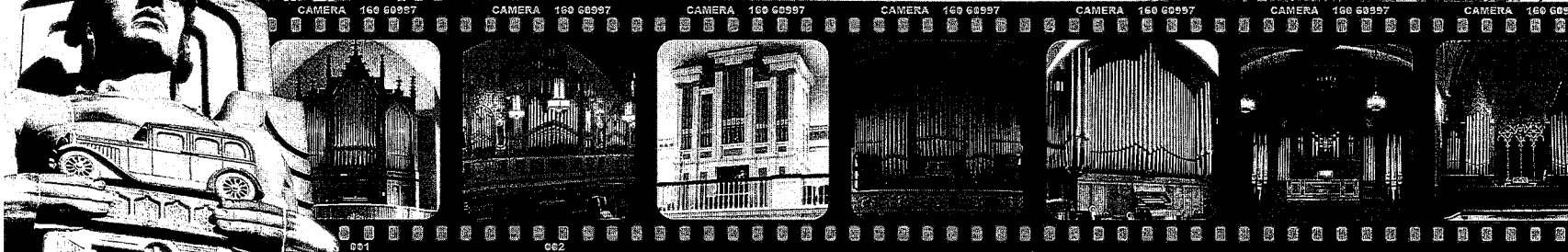
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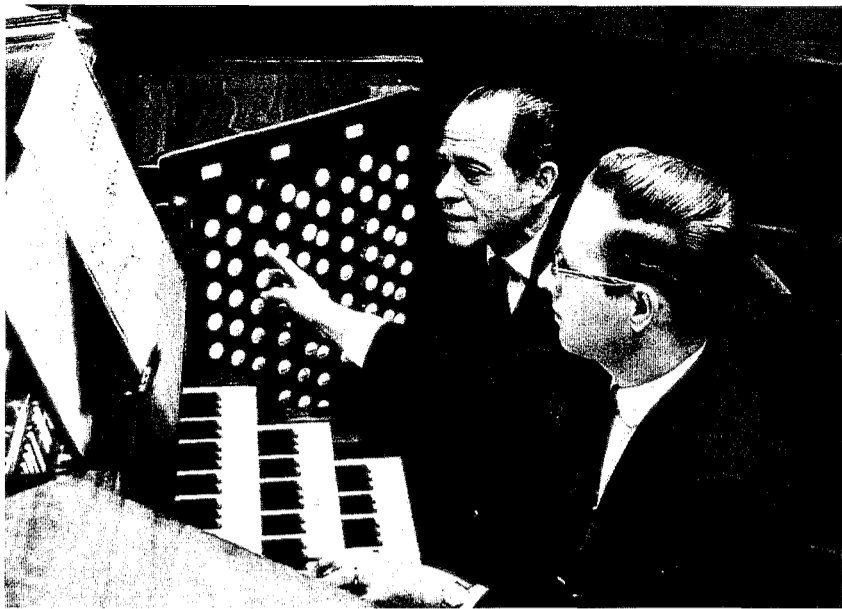
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Paul Callaway and Ronald Rice at the great organ console, ca. 1965 (from the Guide Book of 1965; used with permission)

the long periods of time the job required. Whiteford pitched the idea to Callaway that Perry, as one of Aeolian-Skinner's most successful field representatives and finishers, be the on-site supervisor and finisher for the cathedral, working under his (Whiteford's) direction from California via telephone and hard copy correspondence. It is poignant to read Perry's negotiations with the cathedral regarding his compensation. At this time Perry was retired and drawing Social Security payments. He explained to Dirksen—who was the cathedral's agent in business and logistical matters pertaining to the new organ—that if in any given month he earned more than \$175 his Social Security would be knocked out for the month. He therefore suggested that for the duration of the project, he be paid "\$175 per month as a salary, plus expenses, for a total of \$5,875 for the period April 1973–December 1975,"¹⁵ and the cathedral agreed to this schedule of payments.

In short order the cathedral had letters of agreement with Aeolian-Skinner pipemaker Thomas Anderson and head flue voicer John Hendricksen to provide the necessary new pipes. The new chests were made by the Ernest M. Skinner and Son Company of East Kingston, New Hampshire, the continuing company Skinner started when he left Aeolian-Skinner. Anthony Bufano, another Aeolian-Skinner alumnus, who was by then curator of the organs in the Riverside Church in New York, recovered many of the pouches with Perflex and facilitated the necessary console details. Other structural components were entrusted to Arthur Carr and the Durst Organ Supply Company of Erie, Pennsylvania. All local arrangements were coordinated through the Newcomer Organ Company and their outstandingly gifted foreman Robert Wyant, who had taken care of the cathedral organ for many years. Among these principals—the cathedral (usually via Dirksen), Newcomer in Washington, Whiteford in California, Perry in Texas, Anderson and Hendricksen in Massachusetts, Bufano in New York, and Carr in Erie—flowed frequent communications for three years: correspondence, pipe orders, voicing notes, shop talk of every kind, travel arrangements, and occasional items of humor or personal and family notes of interest. In spite of intense seriousness of purpose and high artistic standards, it is obvious

that there was a sense of family about this consortium.

It was a laudable plan that attracted huge interest in the organ community in Washington and elsewhere as word spread. It called for several unusual features to be built, retaining a large portion of the existing Ernest M. Skinner and Son divisions, and the Aeolian-Skinner Brustwerk and Positiv divisions located in the musicians' galleries. The Trompette en Chamade over the high altar was of course to remain.

The Great in the first bay north triforium was to consist largely of new pipework intended to complement the two Baroque divisions. The tonal relationships (and to a large degree the pipes as well) of the three enclosed divisions were to remain, because of their proven effectiveness in accompanying the choir. Seated at the console, these divisions were located directly above the organist's line of sight. Directly above, behind the case in the second bay north triforium was the Swell, followed by the Choir and Solo, in the succeeding third and fourth bay triforium galleries. The Pedal, located throughout the south triforium, was to be a combination of new and existing pipes, including the four full-length 32' stops.

A small division, a typical Ernest Skinner Echo, which was played with the Swell division, was located in the fifth bay south triforium, opposite the main organ near the high altar. This was the location of the original organ that Aeolian-Skinner lent to the cathedral in 1932. It consisted of an 8'-4" five-rank Choeur des Violes, an 8' Éolienne Céleste, and an 8' Voix Humaine.¹⁶ To this was added a unique stop Perry developed with the curious name Flûte d'Argent II. Perry told me that once he had found an interesting flute stop built by Estey called Zartflöte or Silver Flute, which was a tapered flute that was also harmonic. It had a cool, clear sound that Perry thought would sound good with a celeste added to it, so he ordered it in some of the organs he finished for Aeolian-Skinner.¹⁷ I was present the night Perry pitched the idea to Dirksen to add this unique stop to the organ. Wayne liked it and said he would find the money somehow; it wasn't cheap! In Roy's previous use of this stop he called it Harmonic Spitzflöte II, or simply Silver Flute. Whiteford was fanatical about nomenclature and insisted that stops in the Great be given German



Paul Callaway conducting a rehearsal in the cathedral choir room (from an undated, non-copyright brochure from about 1968)

names, and those of the Swell, French. So, this new stop became in Whiteford's nomenclature Flûte d'Argent—Silver Flute. In French, of course, *argent* has more than one meaning, and many a visiting organist has wondered if it was a joke that the cathedral organ contained a "Money Flute." It was an expensive stop to build and voice, so the double meaning may indeed be appropriate.

One of the chief goals of the new organ was to provide more sound directly into the crossing and nave, so it was decided to build a new division of significant tonal properties in the first bay south triforium, directly opposite the Great. This enclosed division had swell shade openings into the chancel and south transept, and was built with funds solicited in memory of Leo Sowerby, so the division became known as the Sowerby Memorial Swell division, since it was also to be played via the Swell manual. In effect, if not in planning, it was a Bombarde or Grand Choeur division—small but telling, consisting of a principal chorus topped by two mixtures, a chorus of French reeds, and an exceptional string celeste of special construction that extended all the way to 16' C in the unison and celeste ranks.

Therefore, the Swell manual played pipes located in three locations: 1) the main Swell directly in front of the organist behind the north case, 2) the Sowerby Swell, opposite the Great, and 3) the Echo Swell in the fifth bay south triforium. Roy Perry told me that the job ought to have had a five-manual console, and it is easy to understand the organizational logic in such a plan. The organ would have benefited from having the Bombarde (Sowerby division) and Echo occupying the fifth manual, but in the pre-digital, pre-solid state age, it would have been enormously expensive, if not impossible, and the big plan did call for retaining the 1958 console. This brings up the important point that consistently stands out in the project: no expense was spared on what was done, but nothing was done that was considered unnecessary, and console rearrangements fell into that category. As it was, the total cost of the new 1973–76 organ was projected to be \$216,000,¹⁸ which would equal a 2007 value of between 1.3 and 1.8 million dollars.¹⁹

Other unusual features included extending the 32' Bombarde into the 64' range for three notes for pieces ending in B, B-flat, or A. I recall that these three notes were ineffective, being half-length metal pipes extended from a full-length wooden 32' rank. There weren't many miscalculations in the project, but in a job of this scope a few were inevitable—some humorous, others serious. Perry may be best remembered for his beautifully finished celestes, but he was equally adventurous in designing bold,

complex mixtures.²⁰ For the cathedral he and Whiteford designed the unusual VI-X Terzymbel intended initially to flank the Trompette en Chamade over the high altar, but eventually placed with the Great. He also called for an unusual mixture in the Solo called None Kornett to replace Skinner's full mixture, but (in his words) "it was a vast disappointment on the voicing machine, so you may prefer to abandon these two top boards and re-engage the [draw] knob PERRY'S FOLLY."²¹ On the other hand, the use of Perflex, which Dirksen insisted upon, stung the cathedral badly in ensuing years, as it did many other jobs of the era when everyone was desperate to find a substitute for chest leather. In the 1960s some New York churches found that leather lasted less than a decade. As it turned out, Perflex itself was indestructible, but there seemed to be no satisfactory way to glue it to the wooden chests, so in short order Perflex was deemed even less suitable than leather.

The 1973–76 organ in Washington Cathedral is really the final statement of Aeolian-Skinner's concept of the American Classic Organ. Among the cathedral consortium it was informally referred to as Opus Posthumous. Perry went a step further and printed stationery in jest (I think!) with the title "Organbuilders Anonymous" in a shaded copperplate font, listing the names of those taking part: "Roy Perry, Most Anonymous; Tommy Anderson, Almost Anonymous; John Hendricksen, All But Anonymous; Bob Wyant, Nearly Anonymous; and Honorary Anonymouses: Joe Whiteford, Wayne Dirksen, Harold Newcomer, Kim Bolten [sic], Arthur Carr, Jim Williams, Tony Bufano, Carl Basset [sic], Adolph Zajic, Bon Smith."²² It was Perry's hope to actually build organs in his post-cathedral days with this consortium. He and Jim Williams had previously built a few organs independent of Aeolian-Skinner using the services of several of them. Humor aside, this is as complete a list of workers as may be found anywhere else in the documentation of the building of the organ. They are all persons associated either with Aeolian-Skinner or the cathedral, with the exception of Adolph Zajic, the well-known reed voicer still working at Möller at the time, and the independent Carr. The one piece of the puzzle missing in the original consortium of Aeolian-Skinner alumni was a reed voicer. Oscar Pearson, the famous voicer who created the State Trumpet at the Cathedral of St. John the Divine²³ was still alive, but had retired and was deaf.²⁴ Herb Stimson, Aeolian-Skinner's last reed voicer, died just about the time Aeolian-Skinner went out of business. So, for the cathedral, Möller built and Zajic voiced the Great reeds.

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Roy Perry at the Kilgore organ prior to the 1966 console and additions (from the website of Vermont Organ Academy)

Roy Perry was central to the tonal outcome of the cathedral organ. I would venture to say that his influence was greater than that of Whiteford, who never made the trip to Washington either during the work or after. The correspondence often shows Perry dutifully asking permission to make various alterations, some slight, others significant. Except for stop nomenclature, it appears that Whiteford never tried to second-guess him. Perry's on-the-job adjustments, combined with his natural gifts as a finisher, resulted in the unique sound stamped with his genius.

I had nothing official to do with the cathedral or its organ project. I had met Roy Perry in the summer of 1972 when I was a finalist in the AGO National Organ Playing Competition at its national convention in Dallas. My teacher, William Watkins, knew Perry and had played and recorded at his church in Kilgore, the First Presbyterian Church—home

of the well-known Aeolian-Skinner organ, which in the 1950s and 60s was prominently featured in company sales literature and on the "King of Instruments" series of recordings. Volume II has recordings of both Perry and Watkins on the Kilgore organ, and Volume X featured the Kilgore organ and choirs. It was through these recordings that Perry's name became known outside of the Texas-Oklahoma-Louisiana territory he covered for Aeolian-Skinner. The English choral repertoire on Volume X is standard fare now, but was revelatory at the time. However, it was in the American music that Perry used the organ to greatest effect, notably in his accompaniment of David McK. Williams's anthem *In the year that King Uzziah died*, and Bruce Simonds's *Prelude on Iam sol re-credit igneus*, which he introduced to the organ world through the recording.²⁵ Watkins thought it important that I meet

Perry and see the Kilgore organ, and that was the source of our association.

When I learned of Perry's involvement in the cathedral project I, still a student living in Washington, offered to meet him at the airport, run errands for him, and in the course of events introduced him to my fellow organists and showed him around town. His trips were a whirlwind of activity and were red letter days on my calendar.

On the one hand I was fortunate to have been able to simply sit and watch him at work finishing the various stops as installments of new pipework arrived. He listened as I played the pieces I was working on and came to some of my church services. His musical insights from his perspective as an organbuilder were valuable, especially regarding registration.

His knowledge of the repertoire was vast and greatly belied his humble upbringing. In designing several stops for the cathedral he would have special pieces of music in mind, and would often request that I have such and such a piece ready when such and such a stop arrived. For the new strings in the Sowerby Swell, he wanted to hear Duruflé's *Veni creator Adagio*. And he wanted to hear Bach's chorale prelude *Nun komm der Heiden Heiland*, BWV 659, beginning with the accompaniment on the new celestes, especially the opening pedal notes on the new 16' Violoncelle Celeste against the boldest cornet in the organ.²⁶ As the project completion drew near toward Holy Week 1975, he was particularly looking forward to the full ensembles in Langlais' *Les Rameaux*, which was on the program for Palm Sunday. And he was irritated when Wayne Dirksen (in fact a fine organist who was in the class of Virgil Fox at the Peabody Institute) on Good Friday played Bach's *O Mensch bewein* with the cantus firmus, in his words, "played on a lard-buttet clarinet, with four cornets in the organ to choose from!"—a curious admonition given his preferred registration for the Bach *Nun komm*! He did love the cornet combination for Bach ornamented chorales, and I think he perceived string celestes, as a

family of tone in his design, as an equally viable and appropriate accompaniment as are flutes or principals, and—who knows—he may have a point. He was a wonderful teacher, vivid in imagination, yet grounded in a thorough knowledge of the repertoire. I still feel his influence when practicing and playing.

On the other hand, in social settings stories of the personalities he had known and worked with flowed in a heady ether wherever we went. Early in his career he had come to New York to study with Hugh McAmis, and it was then that he met David McK. Williams and struck up their lifelong friendship. He told of how his involvement with Aeolian-Skinner began by accident and lasted for 25 years, during which time his sales amounted to roughly 25% of Aeolian-Skinner's business, and he was full of humorous anecdotes of Donald Harrison's trips through the Southwest on various jobs.

Likewise, for his part, Harrison had great regard for Perry and enjoyed his trips to Texas, as he relates in a letter to Henry Willis in England:

Roy Perry, or Perriola, as he is affectionately referred to in our organization, has supervised, with the aid of Jack Williams and his son, most of our important installations in Texas. He is an accomplished organist and has a wonderful ear. He is a top notch finisher and during my periodic visits to Texas I cannot remember a time when I have had to suggest that something might have been done a little differently. He just has that kind of organ sense.

I think you will also enjoy him as a personality. He knows some good southern stories and, by the way, he is an expert at southern hospitality. I always look forward to my trips down to his neck of the woods as we have a glorious time just waiting for sundown to start on a little nourishment.²⁷

As the work was in the planning stages at the cathedral, I remember several of us being given a tour through the organ. Roy was explaining where the various stops and divisions were to be located or relocated. He was particularly proud of two sets of string celestes he was designing.²⁸ These were to be of varying scales,



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Roy Perry at the cathedral console, 1976

very broad in tone, becoming narrower as the notes descended in the compass, and having 2/7 mouth construction, a mouth width usually found only on principal pipes. He said we would "smell the rosin" when we heard it. Being the eager and easily malleable students we were, we expressed appropriate awe, and he said rather matter of factly "well boys, the way I see it, if you can't fill the house with string tone you're just not sittin' in the front of the bus."

Roy was a character! He was part of that vanishing (vanished?) breed of larger than life extrovert, totally uninhibited Louisiana Cajun humorists, the likes of which Episcopal Washington had never seen. Though I was not part of it, he had a non-musical, non-organ-related social orbit involving the higher echelons of the cathedral hierarchy. Usually his trips, which brought him to Washington two or three times a year, sometimes for four or five weeks' duration, included a big party where he cooked his famous Louisiana gumbo. These were the talk of the cathedral work force, and not just the music office. Accounts of these gatherings and recipes are also mentioned in the correspondence, taking their place along side voicing notes and complex cathedral schedules.

Roy made friends easily with all of the cathedral staff, especially the vergers and volunteer tour guides called Aides. He regaled us at dinner one night telling of a sight he swore he witnessed. A very tall "professional Texan" as he

called him, complete with Stetson hat in hand, tooled leather cowboy boots, shirt with pearl buttons, and long, thick, white sideburns (think Jock Ewing in the nighttime soap opera "Dallas") came up to Ginny Hammond, the Head Aide. He drew himself up as he took in the wide vistas of the transepts, the newly completed nave, then the high altar with the Trompette en Chamade atop, and said in his thickest Texan drawl, "Tell me, ma'm, is this yer MAIN SANC-tu-ar-y?"

At some point midway through the work, word got out that this former Aeolian-Skinner representative and finisher was nearby and consulting offers began to appear. He actually designed a rather interesting organ for All Saints' Church in Chevy Chase, where I was assistant organist. The case was made that we could get a new organ in essentially the same way as the cathedral had via the consortium, but nothing came of the plan. I accompanied him to the Church of the Redeemer in Bryn Mawr, Pennsylvania, which had sought his advice regarding their organ.²⁹ He also did a thorough inspection and report for All Saints' Church in Worcester, Massachusetts,³⁰ and—in 1977 after the cathedral work was complete—made a visit and proposed additions at St. George's-by-the-River, in Rumson, New Jersey.³¹ Also in 1977 he did what turned out to be his final work in some tonal refinishing to the organ in Church of the Epiphany in Washington, D.C.³² He died in May 1978.

I moved away from the city of my youth in 1976 just as the Bicentennial furor was dying down. I did return to play a Sunday afternoon recital at the cathedral in 1977 in a program of music I had coached with Roy. I have not played the organ since, although I have occasionally attended services at the cathedral when traveling, notably at the memorial service for Dirksen in July 2003, and have heard it on the telecasts of funerals and memorial services of national figures. The organ had its eccentricities and could easily be mismanaged by visiting recitalists lacking practice time. But the sound was still unmistakable as a creation imbued with Roy Perry's magic and the Aeolian-Skinner aesthetic. The organ in its post-1976 state has been featured in several recordings, notably the series of live Sunday afternoon recitals on the JAV label, where the performances of Erik Wm. Suter, Gerre Hancock, Peter Richard Conte, Ann Elise Smoot, Todd Wilson, Daniel Roth, and John Scott display the great variety, contrast, and depth of this unique organ.

In reading the correspondence and technical data surrounding the creation of the cathedral organ, what impresses me most is the humility tinged with pride, innate talent, sense of history, exuberance, and exceeding devotion to the cathedral that this unique consortium exhibited. It is summed up best by Wayne Dirksen himself in a report as the work was nearing completion:

We began twenty-six months ago with the security of long planning (since 1957), the thorough experience and knowledge of two principal consultants, with confidence in our craftsmen and maintainers, and with

ample time to correlate and coordinate a complex project toward the perfect result we believed possible.

Now the largest part is accomplished. During this Holy Week 1975, thousands will hear with their ears what we knew in our hearts: that an incomparably magnificent pipe organ will grace this cathedral for centuries to come, the result of extraordinary talents, devotion, and skills we have combined for its creation.³³

Notes

1. Charles Callahan, *The American Classic Organ: A History in Letters* (Richmond: Organ Historical Society, 1990), 63, 110.

Charles Callahan, *Aeolian-Skinner Remembered: A History in Letters* (Minneapolis: Randall Egan, 1996), 1.

2. Aeolian-Skinner Archives <<http://www.aeolian-skinner.org/110mb/com>> (accessed 16 September 2008).

3. William Morgan, *The Almighty Wall: The Architecture of Henry Vaughan* (New York: Architectural History Foundation, 1983), 146.

4. This company continued well into the 1980s, first under Skinner's foreman Carl Bassett, and later John J. Bolton, as a supplier of pitman chests to the trade and as a maintenance firm in the Boston area. It supplied new chests for the 1973-76 work in Washington Cathedral. It has since gone out of business.

5. Allen Kinzey and Sand Lawn, comp., *E. M. Skinner / Aeolian-Skinner Opus List* (Richmond: Organ Historical Society, 1997), 207. Aeolian-Skinner Archives. New York City Chapter AGO: The New York City Organ Project <<http://nycago.org/Organs/NYC/>> (accessed 18 September 2008).

6. Aeolian-Skinner Opus 1248.

7. The entire letter is in Callahan, *Aeolian-Skinner Remembered*, p. 94, and in the Roy Perry Papers in the possession of the author.

8. "The Williams Family of New Orleans: A Life of Installing Aeolian-Skinner Organs," interview with Nora Williams, *THE DIAPASON*, May 2006. Also on the website of Vermont Organ Academy, <<http://www.vermontorganacademy.com/assets/text/Doc/NoraInterviewRev.htm>> (accessed 9 September 2008).

9. Callahan, *The American Classic Organ*, 433.

10. Roy Perry's files also referred to the 1973-76 work informally as 883-A.

11. The 1940 cathedral guidebook states that in these galleries there would be "accommodations for a concealed orchestra of sixty pieces and a choral group of about 120 voices. Here it is planned to give the famous oratorios at regular intervals." This is no doubt a reference to the emerging Cathedral Choral Society, but to my knowledge they never presented their concerts from these galleries.

12. Callahan, *Aeolian-Skinner Remembered*. The exchange of letters surrounding the creation of this stop begins on page 288 and provides a glimpse into the involvement of clergy, administration, donor, architect, and organbuilder, and invites the question, "will future historians have such a wealth of documentation in this electronic age?"

13. Paul Hume, "Organ-ized Sounds at the Cathedral," *The Washington Post*, 4 July 1976, H1.

14. Callahan, *Aeolian-Skinner Remembered*. The correspondence regarding the rebuilding of the organ in St. Bartholomew's Church, New York—a project similar in scope and cost to the cathedral job—in the last days of Aeolian-Skinner's existence begins on p. 378.

15. Roy Perry Papers. This is the figure Perry quotes in his proposal, although the math comes to \$5,775.

16. These names on the 1958 console reflect Whiteford's penchant for French nomenclature in the Swell division. Ernest Skinner's stoplist called these stops Muted String Ensemble, Aeoline and Unda Maris, and Vox Humana.

17. The others are in Aeolian-Skinner Opus 1173, First Presbyterian Church, Kilgore, Texas; Opus 1429, Kawaiahao Church, Honolulu, Hawaii; Opus 1476, First Baptist Church, Chattanooga, Tennessee; Opus 1498, First Presbyterian Church (now First-Trinity), Laurel, Mississippi; and Opus 1485, Church of the Epiphany, Washington, D.C., which Perry undertook in 1977.

18. Memo from Richard Dirksen to Cathedral Foundation, March 1975. Roy Perry Papers.

19. Measuring Worth, <<http://www.measuringworth.com>> (accessed 24 September 2008).

20. The reader is referred to Volumes IV and V of "The Aeolian-Skinner Legacy" series of recordings on the Vermont Organ Academy label, <<http://www.vermontorganacademy.com>>.

21. Roy Perry Papers.

22. Roy Perry Papers. Bolton and Bassett are the correct spellings.

23. Aeolian-Skinner Opus 150-A, 1953.

24. He died in 1986 in his 101st year.

25. The 32' Bombarde heard on Volume X

was borrowed from First Baptist Church, in nearby Longview, Texas, Opus 1174. Lorenz Maycher's interview with Nora Williams in *THE DIAPASON* tells of borrowing the local undertaker's hearse to transport it! Kilgore got its own 32' Bombarde in 1964.

26. A recording exists of Perry playing this piece this way on the Kilgore organ on Volume IV of the "Aeolian-Skinner Legacy" on the Vermont Organ Academy label.

27. Callahan, *The American Classic Organ*, 398.

28. Violoncelle II in the Sowerby Swell, and Viola Pomposa and Celeste in the Choir.

29. Aeolian-Skinner Opus 1119, complete with Willis Tubas in the Solo, at the request of Ernest Willoughby, the English organist of the church at the time the organ was built.

30. Aeolian-Skinner Opus 909. Roy Perry Papers.

31. Aeolian-Skinner Opus 1432. Roy Perry Papers.

32. Aeolian-Skinner Opus 1485. Roy Perry Papers.

33. Roy Perry Papers.

Neal Campbell grew up in Washington, D.C., and attended the University of Maryland. He holds graduate and undergraduate degrees from the Manhattan School of Music, where he earned the DMA in 1996. He held church and synagogue positions in Washington, Virginia, Philadelphia, New Jersey, and New York, before assuming his present position at St. Luke's Church, Darien, Connecticut, in 2006. He was for ten years on the adjunct faculty of the University of Richmond, and served three terms on the AGO National Council.

The 1937 Ernest M. Skinner and Son Organ, Opus 510

GREAT

16'	Diapason	61
8'	First Diapason	61
8'	Second Diapason	61
8'	Third Diapason	61
	Muted String Ensemble	
8'	Principal Flute	61
8'	Clarabella	61
8'	Viola	61
8'	Erzähler	61
5 1/2'	Quint	61
4'	Octave	61
4'	Principal	61
4'	Harmonic Flute	61
2 1/2'	Twelfth	61
2'	Fifteenth	61
IV	Harmonics	244
VII	Plein Jeu	427
III	Cymbale	183
16'	Posaune	61
8'	Tromba	61
8'	Trumpet	61
4'	Clarion	61

SWELL

16'	Bourdon	73
16'	Dulciana	73
8'	First Diapason	73
8'	Second Diapason	73
8'	Claribel Flute	73
8'	Gedackt	73
8'	Viol d'Orchestre	73
8'	Viol Celeste	73
8'	Salicional	73
8'	Voix Celeste	73
8'	Flauto Dolce	73
8'	Flute Celeste	61
	Muted String Ensemble	
8'	Aeoline	73
8'	Unda Maris	73
4'	Octave	73
4'	Harmonic Flute	61
4'	Gemshorn	73
4'	Violin	73
4'	Unda Maris II	122
2 1/2'	Twelfth	61
2'	Fifteenth	61
V	Cornet	305
V	Full Mixture	305
III	Carillon	183
16'	Posaune	73
8'	Trumpet	73
	(light wind)	
8'	Cornopean	73
8'	Flügel Horn	73
8'	Vox Humana	73
4'	Clarion	61
	Tremolo	

CHOIR

16'	Gemshorn	73
8'	Diapason	73
8'	Concert Flute	73
8'	Gemshorn	73
8'	Viol d'Orchestre	73
8'	Viol Celeste	73
8'	Kleiner Erzähler II	134
4'	Harmonic Flute	73
4'	Gemshorn	73
4'	Violin	73
2 1/2'	Nazard	61
2'	Piccolo	61
1 1/2'	Tierce	61
1 1/4'	Septeime	61

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III	Carillon	183
16'	Orchestral Bassoon	61
8'	Trumpet	73
	(small orchestral type)	
8'	Clarinet	61
8'	Orchestral Oboe	61
	Tremolo	
	Celesta	61
	Celesta Sub	61

SOLO

8'	Flauto Mirabilis	73
8'	Gamba	73
8'	Gamba Celeste	73
4'	Orchestral Flute	61
VII	Compensating Mixture	427
16'	Ophicleide	73
16'	Corno di Bassetto	12
8'	Tuba Mirabilis	73
8'	Trumpet	73
8'	French Horn	61
8'	Cor d'Amour	61
8'	English Horn	61
8'	Corno di Bassetto	61
4'	Claron	73
	Tremolo	

PEDAL

32'	Diapason	12
32'	Violone	12
16'	Diapason	32
16'	Diapason (metal)	32
16'	Contra Bass	32
16'	Violone	32
16'	Bourdon	32
16'	Echo Lieblich	Sw
16'	Gemshorn	Ch
16'	Dulciana	Sw
8'	Octave	12
8'	Principal (metal)	12
8'	Gedackt	12
8'	Still Gedackt	Sw
8'	Cello	12
8'	Gemshorn	Ch
5½'	Quinte	Ch
4'	Super Octave	32
4'	Still Flute	32
4'	Still Gedackt	Sw
V	Mixture	160
IV	Harmonics	128
32'	Bombarde	12
32'	Fagotto	12
16'	Trombone	32
16'	Fagotto	32
8'	Tromba	12
8'	Fagotto	12
4'	Claron	12
4'	Fagotto	12

Source: Aeolian-Skinner Archives <http://www.aeolian-skinner.110mb.com> (accessed 16 September 2008). See also THE DIAPASON, March 1937, pp. 1-2.

The New 1973-76 Organ

GREAT First bay, north triforium

16'	Diapason
16'	Violon (ext)
16'	Bourdon
8'	Prinzipal
8'	Spitz Prinzipal
8'	Waldflöte
8'	Holz Bordun
8'	Salicional
8'	Violon
8'	Erzähler
4'	Spitzoktav
4'	Koppel Flöte
2½'	Quinte
2'	Super Oktav
2'	Blockflöte
II	Sesquialtera
IV	Klein Mixtur
IV-V	Mixtur
IV	Scharf
VI-X	Terzzymbel
16'	Bombarde
8'	Posthorn
8'	Trompette
4'	Claron
8'	Trompette en Chamade (Solo)
8'	Tuba Mirabilis (Solo)

CHOIR Third bay, north triforium

16'	Gemshorn
8'	Chimney Flute
8'	Viola Pomposa
8'	Viola Pomposa Celeste
8'-4'	Choeur des Violes V (Sw)
8'	Viole Céleste II
8'	Kleiner Erzähler II
4'	Principal
4'	Harmonic Flute
4'	Fugara
2½'	Rohrmasat
2'	Hellflöte
1½'	Terz
III-IV	Mixture
II	Glockenspiel
16'	Orchestral Bassoon
8'	Trumpet
8'	Cromorne
4'	Regal
8'	Tuba Mirabilis (Solo)
8'	Trompette en Chamade (Solo)

8'	Posthorn (Gt)
	Harp
	Celesta
	Zimbelstern
	Tremolo

SWELL

	First bay, south triforium (Sowerby Memorial)
16'	Violoncelle (ext)
8'	Montre
8'	Violoncelle Céleste II
4'	Prestant
V	Plein Jeu
IV	Cymbale
16'	Bombarde
8'	Trompette
4'	Claron

Second bay, north triforium

16'	Flüte Courte
8'	Bourdon
8'	Flüte à Fuseau
8'	Viole de Gambe
8'	Viole Céleste
8'	Voix Céleste II
8'	Flüte Celeste II
4'	Octave
4'	Flüte Traversière
2½'	Nasard
2'	Octavin
1½'	Tierce
IV	Petit Jeu
16'	Posaune
8'	2ème Trompette
8'	Hautbois
8'	Cor d'Amour
4'	2ème Claron
	Tremolo

Fifth bay, south triforium

8'	Flüte d'Argent II
8'-4'	Choeur des Violes V
8'	Eolienne Céleste II
8'	Voix Humaine
	Tremolo

SOLO Fourth bay, north triforium

8'	Diapason
8'	Flauto Mirabilis II
8'	Gamba
8'	Gamba Celeste
4'	Orchestral Flute
VII	Full Mixture
16'	Corno di Bassetto (ext)
8'	Trompette Harmonique
8'	French Horn
8'	Corno di Bassetto
8'	English Horn
8'	Flügel Horn
4'	Claron Harmonique
8'	Trompette en Chamade
8'	Tuba Mirabilis
16'	Posthorn (Gt)
8'	Posthorn (Gt)
	Tremolo

PEDAL

First through fourth bays, south triforium

32'	Subbass (ext)
32'	Kontra Violon (ext)
16'	Contre Basse
16'	Principal
16'	Diapason (Gt)
16'	Bourdon
16'	Violon (Gt)
16'	Violoncelle (Sw)
16'	Gemshorn (Ch)
16'	Flüte Courte (Sw)
10½'	Quinte (from Gross Kornett)
8'	Octave
8'	Diapason (Gt)
8'	Spitzflöte
8'	Gedackt
8'	Violoncelle Céleste II (Sw)
8'	Flüte Courte (Sw)
5½'	Quinte
4'	Choralbass
4'	Cor de Nuit
2'	Fife
II	Rauschquint
IV	Fourniture
III	Acuta
IV	Gross Kornett
64'	Bombarde Basse (ext)
32'	Contra Bombarde
32'	Contra Fagotto (ext)
16'	Ophicleide
16'	Bombarde (Sw)
16'	Fagotto
8'	Trompette
8'	Bombarde (Sw)
8'	Posthorn (Gt)
8'	Tuba Mirabilis (So)
8'	Trompette en Chamade (So)
4'	Claron
2'	Zink

BRUSTWERK

	First bay, north gallery
8'	Spitz Prinzipal
4'	Praestant
2½'	Koppel Nasat
2'	Lieblich Prinzipal
IV-VI	Mixtur
8'	Rankett

POSITIV First bay, south gallery

8'	Nason Gedackt
4'	Rohrflöte
2'	Nachthorn
1½'	Terz
1½'	Larigot
1'	Sifföte
IV	Zymbel
4'	Rankett (Brustwerk)
	Tremulant

GALLERY PEDAL

	First bays, north and south galleries
16'	Gedacktbass (ext)
8'	Oktav
8'	Nason Gedackt (Positiv)
4'	Superoktav (ext)
4'	Rohrflöte (Positiv)
16'	Rankett (Brustwerk)
4'	Rankett (Brustwerk)

Source: Washington Cathedral website <http://www.nationalcathedral.org> (accessed 16 September 2008)

Annotated bibliography and sources

Callahan, Charles. *The American Classic Organ: A History in Letters*. Richmond: Organ Historical Society, 1990.

_____. *Aeolian-Skinner Remembered: A History in Letters*. Minneapolis: Randall Egan, 1996.

Two volumes of letters, commentary, shop notes, and photographs, which chronicle the history of the Skinner and Aeolian-Skinner Organ Companies. *Aeolian-Skinner Remembered* also has essays and reminiscences by G. Donald Harrison's son and other former Aeolian-Skinner employees.

DIAPASON, THE. Arlington Heights, IL, Scranton Gillette Communications, Inc.

Feller, Richard T., and Fishwick, Marshall W. *For Thy Great Glory*. Culpeper, VA: the Community Press of Culpeper, 1965, 1979.

A history of the construction of the cathedral. Workman, William G., and Dirksen, Wayne, comp. *The Gloria in excelsis Tower Dedication Book*. Washington Cathedral, 1964. Library of Congress Catalog Card Number: R64-1214, with recording.

Contains the complete orders of service for the dedication of the central tower on Ascension Day, 1964, together with the music commissioned for the occasion.

"Guide to Washington Cathedral, A." The National Cathedral Association, 1965. Library of Congress Catalogue Number 25-2355.

Contains much information and photographs about the cathedral's music and

organs, including a stoplist of the organ at that time. Also contains information about the College of Church Musicians.

"Guide to Washington Cathedral, A." The National Cathedral Association, 1953.

Contains a photograph of the original Ernest M. Skinner and Son console, and other information on the organ also available in the 1940 edition.

Kinzey, Allen, and Lawn, Sand, comp., *E. M. Skinner / Aeolian-Skinner Opus List*. Richmond: Organ Historical Society, 1997.

Opus list and notes on the Skinner Organ Company, Aeolian-Skinner Organ Company, Ernest M. Skinner and Son Organ Company, and organs built by Carl Bassett, Skinner's foreman.

Morgan, William. *The Almighty Wall: The Architecture of Henry Vaughan*. New York: The Architectural History Foundation, 1983.

Biography and analysis of the work of the noted architect, who was the first architect of Washington Cathedral and architect of Serlo Organ Hall, now known as Methuen Memorial Music Hall. Includes an entire chapter on the patronage of Edward Searles in Methuen.

"View Book of Washington Cathedral, A." The National Cathedral Association, 1940. Contains information about and photographs of the new organ.

Roy Perry Papers.

Files pertaining to the building of the cathedral organ 1973-76, consisting of correspondence and technical data. In the possession of the author.

Liner notes on recordings of the cathedral organ 1964-1976.

Web sites

Aeolian-Skinner Archives

<http://aeolian-skinner.110mb.com> Opus lists, notes, and photographs of organs built by the Skinner Organ Company, Aeolian-Skinner Organ Company, and Ernest M. Skinner and Son Company. Based on material in the Kinsey-Lawn OHS book of opus lists.

Vermont Organ Academy

<http://www.vermontorganacademy.com> Writings and photographs of Roy Perry from the archives of First Presbyterian Church, Kilgore, Texas. "Aeolian-Skinner Legacy" series of recordings.

Washington National Cathedral <http://www.nationalcathedral.org>

Music pages include information on the cathedral organs.

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Cover feature

**Sebastian M. Glück,
New York, New York
The First Presbyterian Church
in the City of New York,
New York, New York**

The First Presbyterian Church took root as a dissenting group of Scots and Irish Protestants who worshipped in a private home in 1706 and organized a congregation a decade later. By 1719, their first church building opened for worship, leading to a long and continuing history of controversial views regarding man's relationship to religion, scripture, science, and politics. "The Church of the Patriots" survived revolution, fire, and urban expansion, dedicating the present church in 1849.

Among those on Old First's roster of notable preachers was Harry Emerson Fosdick, who in 1922 declared from the pulpit that The New Knowledge, as postulated by Charles Darwin, was not inconsistent with Christianity. The uproar spread like wildfire; even the Presbytery of Philadelphia met in the home of John Wanamaker to discuss the matter. An unrelenting three-year campaign by notorious fundamentalist William Jennings Bryan led Fosdick to resign (without changing his views). Fosdick, a longstanding friend of the Rockefeller family, subsequently served as pastor of The Riverside Church for nearly half a century.

Only months before the demolition of the World Trade Center, Dr. Jon M. Walton became the Senior Pastor of First Presbyterian Church. He would soon inherit a stunned city and a congregation numbed by the murder of their members and the orphans left behind. Beginning their fourth century, the congregation and their pastor continue to rebuild—spiritually, physically, and emotionally. Out of tragedy, the church has strengthened, grown steadily in membership, and commissioned pipe organs for both the chapel and the sanctuary.

The Guilmant Organ School

During French composer and organist Alexandre Guilmant's 1898 American tour, he and Dr. William C. Carl, organist and choirmaster of First Church, decided to open the United States' first school for organ and church music, with instruction based upon the master's method of teaching. The Guilmant Organ School's first class was held on October 9, 1899 and offered instruction to church musicians until the early 1970s. The Guilmant Organ Recital Series continues in modern times, as part of the church's rich music program that includes oratorio performances by the church's respected choir and orchestra.

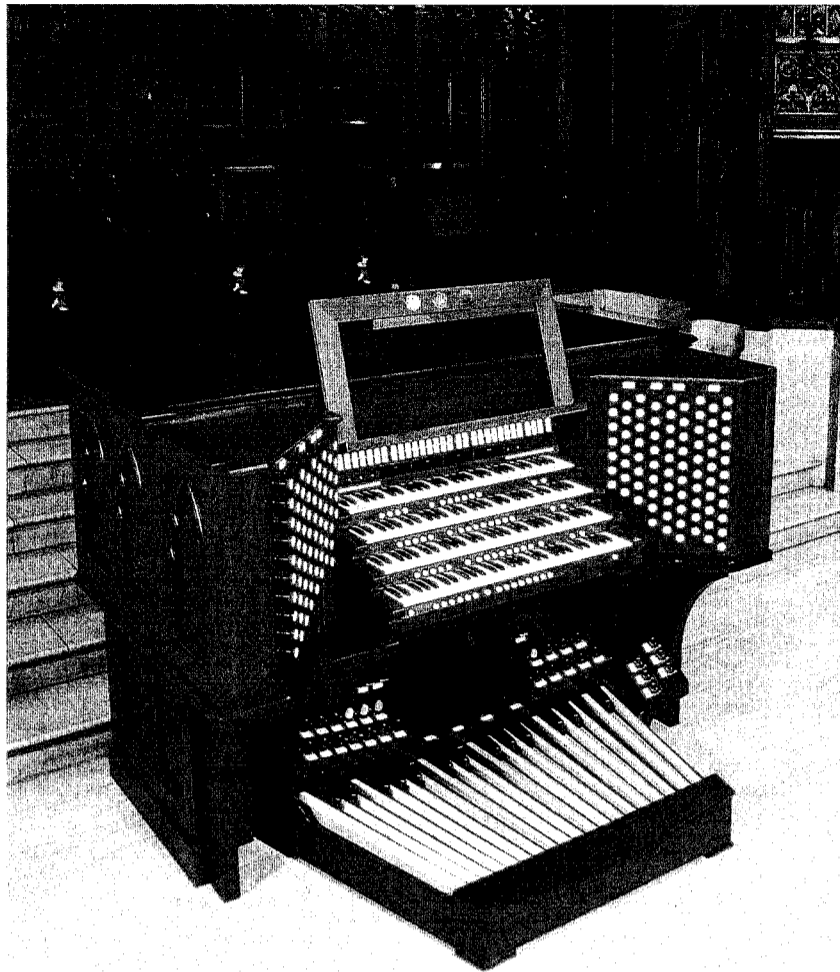
Previous instruments

Initially, conservative worship at First Presbyterian did not permit musical instruments or concert literature; unaccompanied psalmody was provided by a vocal quartet. They were permitted to sing the works of Palestrina, Victoria and Orlando di Lasso in the chapel, but only as entertainments and never at worship services.

In 1888 Roosevelt's III/52 Opus 368 was built for the east tower gallery. When the elaborately carved chancel was added in 1920, the organ was replaced by Skinner Organ Company's Opus 293, a IV/72 in the north chancel chamber. Its Echo division was given residence in the bell tower, speaking through an impossibly small grille in the ceiling. The doomed division was installed in a giant meat refrigerator with shutters, Skinner's attempt to defeat the elements.

By the 1960s, the heating system had "baked the Skinner to death," according to the late Dr. Robert S. Baker (1916–2005), then organist and choirmaster of the church. Tonal tastes had changed, and Austin Organs, Inc. installed their IV/85 Opus 2048, dedicated in 1965. The planned revamped Echo division never came to be, but the meat locker remains.

Upon Dr. Baker's retirement in 1988, he was succeeded by his student, Wil-



The console

liam F. Entriken. During Dr. Entriken's ongoing tenure the church commissioned two pipe organs, both of which were designed and built by Sebastian M. Glück. In 2004, the Rees Jones Memorial Organ, a Georgian-inspired instrument tuned in Werckmeister III, was installed in Alexander Chapel. A recording of Opus 8 is available from the Organ Historical Society. The large sanctuary organ, Opus 12, was completed this year, funded by both First Church and the generosity of donors who gave individual stops or entire choruses of pipework in memory or honor of special people in their lives.

—Benito Orso

From the tonal director

There are advantages to not being "the first man at bat" when it comes to designing a pipe organ for a particular room. One benefits from the lessons of the past: what did or did not work tonally, what physical or environmental conditions helped or hindered the making of music, and what resources musicians may have used most often or what they felt was wanting.

Prevailing scaling and voicing practices of the 1960s (small scales, even smaller scales for the reeds, underlength resonators, low cut-ups, minimal languid treatment), coupled with an acoustic that "eats bass" and a chambered installation, conspired to keep the organ's sound from reaching the listener.

Another characteristic of organs of the era (even very large ones) was the frustrating disposition of stops, often found at the wrong pitches in the wrong divisions for the accurate registration of the established literature. With enough stops drawn, the liturgy, hymnody, and anthem work were adequately accompanied, but registrational authenticity, saturated color, energetic drive, and cohesive clarity remained elusive.

The new approach

Two main divisions share the second manual: the superordinate Werck, inspired (in concept) by the late 16th-century Hamburg school, and the Great, a more familiar-looking Anglo-French amalgam with both 18th and 19th century ingredients.

The previous organ had no Great reeds, a Harrisonian trend that inevitably created balance problems. The provision of the Great Cornet, Trumpet, and Clarion in the new organ enables the rest of the organ's reeds to fulfill their duties without compromise, and makes the 18th-century repertoire of several cultures come alive.

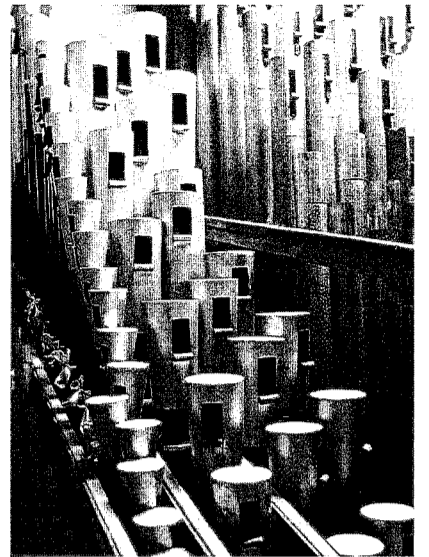
Both of these divisions can move about the organ via the coupling system, and if the Werck is used as the main division in early Northern literature, the Great can serve as the Oberwerk, the natural foil, distinguished by character more than brute strength.

This permits the Choir division to serve as its namesake, a secondary Swell rather than a penumbral "toy Positiv" of compromised and disjointed identity. Far less bold yet more colorful than the Solo department, the Choir still retains the essential classical elements within its accompanimental palette and cluster of instrumental pastels. A coherent collection of stops duplexed from the Great is available on this manual as well.

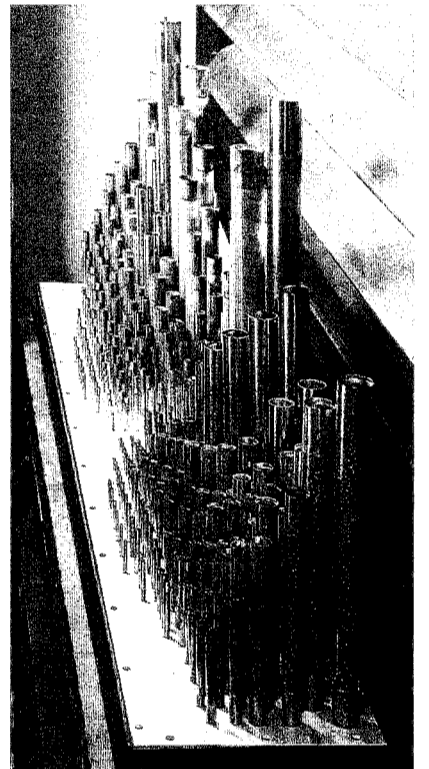
Large American Swell divisions have taken on a somewhat inelastic *grundriss*, the legacy of multicompetent sovereignty bestowed upon them by the English and thriving here through the Skinner school. And so it should be, a sensate plenipotentiary, home to a chorus of diapasons, a choir of flutes, two sets of undulants, the ubiquitous oboe and regal, and a molten battery of harmonic trumpets. Large scales and shallots with parallel walls (brilliance) and flat bottoms (fundamental) conspire to create a controllable, caged beast. My stratagem was not to reinvent the wheel, but rather to strip the execution of the formula of all shyness and vagaries.

Because we retained the cantilevered windchests from the previous organ (what was so bizarrely called "functional display" half a century ago), it was necessary to execute some compensatory tonal maneuvers for the enclosed divisions. Chambered organs of the period added to the disadvantage by drastically underscaling the expressive sections already in a sequestered relationship to the Great.

The Solo division is home to the usual suspects for an organ of this size and style. The soviet of harmonic bombardes



Solo English Horn and French Horn



The Grand Chorus VIII

is more brilliant yet less richly dense than the Swell battery. The three orchestral reeds, like all the color reeds in the organ, are made of common metal, rather than spotted. The French Horn and flat-top English Horn are legacy ranks from the Skinner, but alas, were so drastically altered in the 1960s (lowered pressures, revised resonating lengths, new tongues, new wedges) that they are merely historic metal, and we cannot claim lineage. Like the Choir Flügel Horn, they were rebuilt for this installation and are successful and convincing.

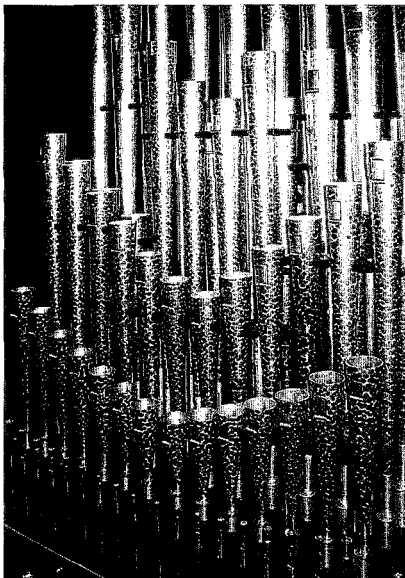
The Grand Chorus VIII is "the third Great," the only mixture in the organ to embrace the 16' harmonic series, voiced on 8" wind and mounted in a commanding position in front of the Solo enclosure. It is made of spotted metal, although the 16' rank is almost pure lead and the tenebrous 5 1/2' contraquint is subdued. This lends *gravitas* and avoids murkiness.

The Pedal department takes advantage of the instrument's electro-pneumatic action, supplementing its own structure with stops from the manual divisions. Some excoriate this centuries-old practice, but obdurate modern practitioners and their clients welcome the opportunity to mix mezzo-forte hues for the sake of nuance.

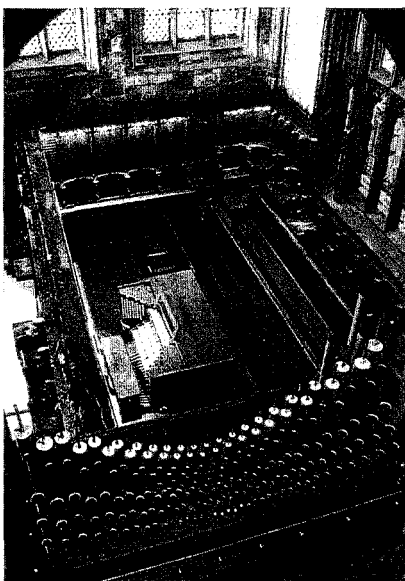
The full-length 32' Helicon is not overly noisy, but rather a gentle tympani roll beneath the ensemble. The Harmonics of 32' changes composition as it ascends the scale, maintaining clarity and immediacy of pitch identification in its reedy rumble. The recombinant effect of the two stops makes itself known without the vulgarity of a "loud for the



A glimpse into the Swell



The Tuba Major



The mounted Cornet with a view to the choir loft

sake of loud" voice that can be more ruinous than dramatic.

America's half-century love affair with horizontal blatancy seems to have reached its *dénouement* as musicians and builders realize that a more solid and focused formant may be a wiser choice for a herald stop. The key to success is to avoid the objectionable ends of the bell curve (splatter and honk), and work toward a brilliant, focused, pure tone, devoid of grittiness and fringe harmonics. Here the Tuba projects a definite "aw" vowel, not a nasal, short "a." After the stop's inauguration, I returned to re-voice it on 12" rather than the original 10" pressure. The result is that it speaks with greater authority and majesty, with no loss of focus or nobility.

Are 93 ranks sufficient? Certainly, although in context I do not believe that there is any wasted metal in the organ.

Nonetheless, part of First Presbyterian's liturgical and musical tradition involves the choir singing from the narthex and the east tower gallery as well as the chancel. This is a church that fills its pews with energetic singers. The vision of a Tower division, within the church, encased where the Roosevelt once stood, is the reason for preparing for it in the console. Keeping it within the church itself, at the same level as the main organ, away from bells, frost, and pigeons, should assure a happier fate than "echoes of the past."

Both the new north balcony façade with its Zimbelstern and the console were designed to match the existing architecture of the room. The console cabinetry is oak, carved to match the window tracery found in the building. The interior is walnut, as are the manual accidentals and Skinner-style key cheeks. Pedal accidentals are rosewood, and the drawknobs are pao ferro. The three medallions that grace the music rack are jade.

The extensive combination action is a modern expectation, especially for a church with such a highly developed music program. We advise our clients that the combination action is likely the first item to need technical attention in a pipe organ, and we do keep more "precious" gadgetry to a minimum. Less-seen features are a separate set of pistons for the couplers, the Pedal on Choir coupler, and varying species of wood used for the toe studs, allocated by category. The divisional tags above each drawknob field, when pushed, cancel the knobs of their respective divisions.

The two organbuilders most responsible for the technical and structural realization of this installation were Robert Rast and Albert Jensen-Moulton, general manager of the firm. During onsite voicing and tonal finishing I was assisted by Mr. Jensen-Moulton at the console, whose ears and judgment I trust to achieve the firm's tonal signature.

I firmly believe that it is the small organ that challenges the creativity and ingenuity of both the builder and the musician. But an instrument of broad scope does not relieve the designer of the obligation to apply all that history has taught us, especially regarding the literature. The "concert" literature was written by church organists for the instruments they played for worship. The scores are the recipe books, and the surviving instruments the resulting cuisine. The large, eclectic organ is not a cultural grab-bag of incompatible material, but a conceptual coalition that must result in stylistic unity, bearing the sound and personality of the builder.

—Sebastian M. Gluck

For information regarding new instruments and restorations, compact discs, consultancies, or lectures, write directly to <TubaMagna@aol.com>. More photos may be found at <www.GluckNewYork.com>.

WERCK (Manual II)		
West Chancel Bay		
32'	Quintadehn (Swell) [1]	
16'	Præstandt [2]	61 pipes
8'	Octava	61 pipes
8'	Spitzflöte [3]	5 pipes
4'	Supra Octava	61 pipes
	Mixtur IV	244 pipes
	Zimbel III	183 pipes
16'	Fagott	61 pipes
	Werck Silent	

GREAT ORGAN (Manual I)		
East Chancel Bay		
16'	Bourdon (Swell)	
8'	First Diapason	61 pipes
8'	Second Diapason [4]	12 pipes
8'	Chimney Flute	61 pipes
8'	Harmonic Flute (Solo)	
8'	Erzähler	61 pipes
4'	Principal	61 pipes
4'	Octave [4]	12 pipes
4'	Night Horn	61 pipes
2 3/4'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
2'	Koppelpfeife	61 pipes
	Mixture IV	244 pipes
	Cornet V [5]	185 pipes
8'	Clarinet (Choir)	
8'	Trumpet	17 pipes
8'+4'	Grand Jeu [6]	12 pipes
	Great Silent	
	Chimes (Solo)	
	Tremulant	

SWELL ORGAN (Manual III)		
Chamber Level I, West		
16'	Bourdon	12 pipes
8'	Geigen Diapason	61 pipes
8'	Stopped Diapason	61 pipes
8'	Salicional	61 pipes
8'	Voix Céleste	61 pipes
8'	Flûte Conique	61 pipes
8'	Flûte Céleste	49 pipes
4'	Geigen Octave	61 pipes
4'	Chimney Flute	61 pipes
2'	Octavin	61 pipes
	Full Mixture V	269 pipes
16'	Double Trumpet	61 pipes
8'	Harmonic Trumpet	61 pipes
8'	Hautboy	61 pipes
8'	Vox Humana	61 pipes
4'	Harmonic Clarion	61 pipes
	Tremulant	
16'	Swell to Swell	
	Swell Silent	
4'	Swell to Swell	

CHOIR ORGAN (Manual I)		
Chamber Level I, East		
16'	Double Gemshorn	12 pipes
8'	Principal	61 pipes
8'	Doppelflöte [7]	61 pipes
8'	Gemshorn	61 pipes
8'	Gemshorn Céleste	49 pipes
4'	Præstant	61 pipes
4'	Flute	61 pipes
2 3/4'	Nazard	61 pipes
2'	Recorder	61 pipes
1 3/8'	Tierce	61 pipes
1 1/8'	Larigot	61 pipes
	Mixture III	183 pipes
16'	Bass Clarinet	12 pipes
8'	Trumpet Minor	61 pipes
8'	Flügel Horn	61 pipes
8'	Clarinet	61 pipes
	Tremulant	
16'	Choir to Choir	
	Choir Silent	
4'	Choir to Choir	

Great Stops on Choir		
8'	First Diapason	
8'	Chimney Flute	
8'	Erzähler	
4'	Principal	
2'	Fifteenth	
IV	Mixture	
	Chimes (Solo)	
	Zimbelstern	8 bells

SOLO ORGAN (Manual IV)		
Chamber Level II, West		
8'	Spitzflöte (Pedal)	
8'	Viola Major	61 pipes
8'	Viola Céleste	61 pipes
8'	Harmonic Flute	61 pipes
4'	Principal	61 pipes
4'	Orchestral Flute	12 pipes
	Grand Chorus VIII [8]	370 pipes
8'	French Horn	61 pipes
8'	English Horn	61 pipes
8'	Corno di Bassetto	61 pipes
16'	Bombarde Harmonique	61 pipes
8'	Trompette Harmonique	61 pipes
4'	Clairon Harmonique	61 pipes
	Tremulant	
16'	Solo to Solo	
	Solo Silent	
4'	Solo to Solo	
	Chimes	20 tubes

TUBA ORGAN (Floating)		
North Gallery Arch		
	Cornet V (Great)	
	Grand Chorus VIII (Solo)	
16'	Tuba Magna	
8'	Tuba Major	61 pipes
4'	Tuba Clarion	12 pipes

TOWER ORGAN (Floating)		
East Tower		
8'	Principal	drawknob only
8'	Holz Gedeckt	drawknob only
8'	Viola Dolce	drawknob only
8'	Unda Maris	drawknob only
4'	Præstant	drawknob only
2'	Doublette	drawknob only
IV	Fourniture	drawknob only

PEDAL ORGAN		
Chamber Level II, East		
32'	Contra Sub Bass	12 pipes
16'	Open Diapason Wood	32 pipes
16'	Open Diapason Metal	32 pipes
16'	Sub Bass	32 pipes
16'	Præstandt (Werck)	
16'	Double Gemshorn (Choir)	
16'	Bourdon (Swell)	
16'	Spitzbass	12 pipes
10 3/4'	Contra Quint	7 pipes
8'	Principal	32 pipes
8'	Stopped Flute	5 pipes
8'	Spitzflöte	32 pipes
8'	Præstandt (Werck)	
8'	Stopped Diapason (Swell)	
8'	Gemshorn (Choir)	
5 1/2'	Quint	7 pipes
4'	Fifteenth	32 pipes
4'	Spitzflöte	5 pipes
2'	Choral Bass	12 pipes
	Mixture III	96 pipes
32'	Harmonics of	
32'	Helicon [9]	12 pipes
16'	Posaune	32 pipes
16'	Bombarde (Solo)	
16'	Double Trumpet (Swell)	
16'	Fagott (Werck)	
16'	Bass Clarinet (Choir)	12 pipes
8'	Trumpet	
8'	Fagott (Werck)	
8'	Clarinet (Choir)	
4'	Clarion	12 pipes
4'	Rohr Schalmel [10]	32 pipes
	Chimes (Solo)	

TOWER PEDAL ORGAN		
16'	Tower Bass	drawknob only

Couplers

Werck to Pedal 8'	
Great to Pedal 8'	
Swell to Pedal 8', 4'	
Choir to Pedal 8', 4'	
Solo to Pedal 8', 4'	

Swell to Great 16', 8', 4'	
Choir to Great 16', 8', 4'	
Solo to Great 16', 8', 4'	

Choir to Swell 8'	
Solo to Swell 8'	

Pedal on Choir	
Werck to Choir 8'	
Great to Choir 8'	
Swell to Choir 16', 8', 4'	
Solo to Choir 16', 8', 4'	

Werck to Solo 8'	
Great to Solo 8'	
Swell to Solo 8'	

Transfers & Mechanicals

Tuba on each manual and pedal	
Tower on each manual and pedal	
Great/Choir Transfer	
Mixtures Off	
Reeds Off	
Full Organ I	
Full Organ II	
Full Pedal	
All Swells to Swell	

Expression Pedals

Choir, Swell, Solo, Crescendo	
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Notes

- [1] 1-12 resultant
- [2] 1-12 wood
- [3] Upward extension of Pedal stop
- [4] Extension of Werck 16' Præstandt
- [5] G20-G56; mounted in East bay
- [6] Extension; draws 8' Trumpet as well
- [7] Wood; two mouths per pipe
- [8] Unenclosed
- [9] Wooden boots; 8" wind pressure
- [10] Brass; mounted in West bay

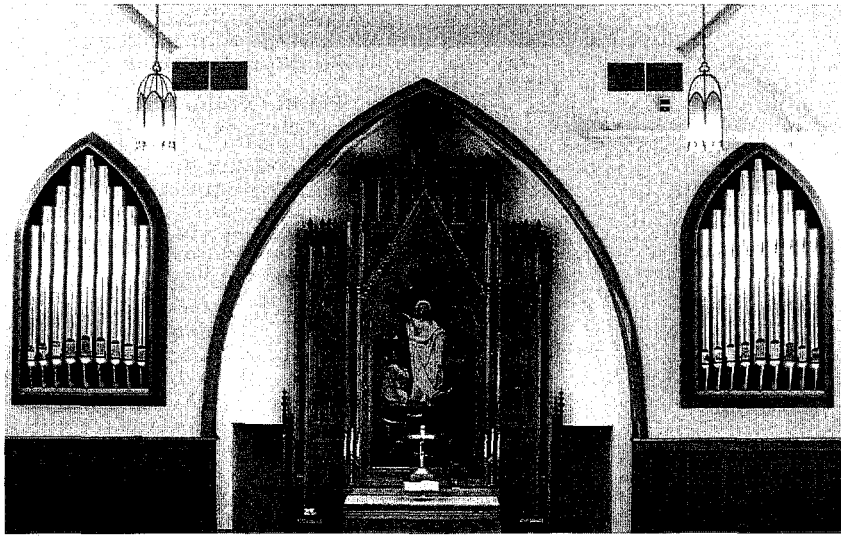
Wind Pressures

Main organ: 4"	
Solo organ: 8"	
Tuba organ: 12"	
Tower organ: 3 1/2"	
Pedal 32' Helicon: 8"	

Cover photo by Len Levasseur
Interior photos by Albert Jensen-Moulton

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New Organs



Marceau & Associates Pipe Organ Builders, Inc., Seattle, Washington Our Saviour's Lutheran Church, Stanwood, Washington Opus 27, 2009

Marceau & Associates Pipe Organ Builders has completed their Opus 27 project at Our Saviour's Lutheran Church in Stanwood, Washington. The original instrument was built by Balcom & Vaughan Organ Builders of Seattle as their Opus 735, completed in 1968 for the First Presbyterian Church of Bellevue, Washington. This organ served as the primary musical resource for the Bellevue congregation until 1995, when a new sanctuary was built that included a new Casavant Frères pipe organ. At that time, the original sanctuary became the chapel, providing services on a smaller scale. In 2008, the chapel and adjoining buildings were slated for demolition to expand the current church campus. This news was brought to the attention of the organ committee of Our Saviour's Lutheran, who decided to purchase this organ instead of rebuilding and enlarging their existing Kimball/Balcom & Vaughan instrument.

In May 2008, with the help of volunteers from Our Saviour's, the organ was removed and transported to the Marceau organ shop in Seattle. From June to September, the organ was repaired, modified and redesigned to fit into the two organ chambers in Stanwood. The winding system was reduced to eliminate redundant reservoirs, a new electrical system by the Syndyne Corporation of Vancouver, Washington was installed, and all pipes were cleaned and revoiced for a more musical result. During the fall, the organ was installed and finished. It was used for the first time on Thanksgiving.

Since the original organ had no visible pipework, a new façade was designed with members of the church fabricating all of the casework. New polished zinc pipes from A. R. Schopp's Sons of Canton, Ohio were installed in January 2009. The organ contains 21 stops, 26 ranks and 1,572 pipes, with preparations for a Great 8' Erzähler Celeste and Swell 1 3/4' Tierce. While the Great principal chorus is unenclosed, the Great flutes and string stops are enclosed, allowing for a greater degree of expression from both manuals.

The Great 2 3/4' Quinte was not an original stop; this was created from the Pedal Mixture, which was not retained in the new stoplist. The principal chorus on the Great was revoiced to have a more prominent fundamental emphasis, which included reducing the dynamic output of the Mixture so that this stop now sits atop the ensemble without overpowering the listener with the original hard, glassy sound. The Swell 8' Trompette was also programmed to play from the Great, replacing the duplexing of the Swell 8' Hautbois from the original stoplist. The 16' Posaune is now extended from the 8' Trompette instead of the original 8' Hautbois. The result is a smoother segue to this low octave of pipes.

A special thanks goes out to Jon Stoneman of Our Saviour's Lutheran Church. His activities included the original planning of the organ project, removal and installation, providing volunteer help, technical advising throughout the project and providing home stays during the installation.

Members of the Marceau staff involved with the project included Sean Haley, René Marceau, Ruth Register, and Tom Skyler. Organbuilder Frans Bosman provided much needed technical assistance and support.

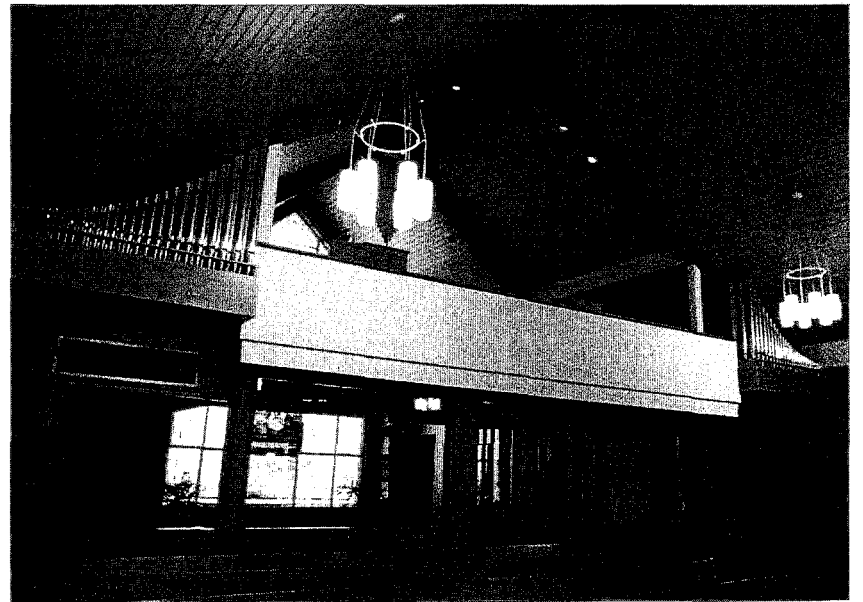
—René Marceau
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Our Saviour's Lutheran Church, Stanwood, Washington Marceau & Associates Opus 27, 2009

GREAT
16' Rohrbass (Sw)
8' Principal (part façade)
8' Gedeckt
8' Erzähler
8' Erzähler Celeste, TC
4' Octave
4' Spillflute
2 3/4' Quinte
2' Super Octave
1 1/2' Mixture IV
8' Trompette (Sw)
Chimes
Great to Great 16'
Swell to Great 16'
Swell to Great 8'
Swell to Great 4'
MIDI on Great
Zimbelstern

SWELL
8' Rohrflute
8' Viola
8' Viola Celeste, TC
8' Erzähler (Gt)
8' Erzähler Celeste, TC (Gt)
4' Principal
4' Flute Douce
2 3/4' Nasard
2' Blockflute
1 3/4' Tierce
1' Plein Jeu III
16' Posaune (ext)
8' Trompette
8' Hautbois
4' Clarion (ext)
Tremulant
Swell to Swell 16'
Swell Unison Off
Swell to Swell 4'
MIDI on Swell

PEDAL
16' Subbass
16' Rohrbass (Sw)
8' Principal (part façade)
8' Rohrflute (Sw)
4' Choralbass
4' Rohrflute (Sw)
16' Posaune (Sw)
8' Trompette (Sw)
4' Clarion (Sw)
Great to Pedal 8'
Swell to Pedal 8'
Swell to Pedal 4'
MIDI on Pedal



R. T. Swanson, Inc., Grand Ledge, Michigan St. John's Lutheran Church, Saginaw, Michigan

The history of the pipe organ at St. John's actually starts with an organ built by the Tellers-Kent Organ Company of Erie, Pennsylvania for St. Lorenz Lutheran Church of Frankenmuth, Michigan in 1930. When St. Lorenz bought a new Casavant pipe organ in 1967, their old instrument became available. William Kaltrider of Owosso, Michigan was engaged by St. John's to build an organ by reusing much of the St. Lorenz instrument and providing a new console, electrical system and two new blowers. By 2000, many of the 1967 components were becoming increasingly unreliable. Another problem with the 1967 installation was that the organ pipes were installed in two cramped chambers on both sides of the balcony and they spoke through very small tone openings, resulting in a "muffled" tone quality.

In December 2001, St. John's signed a contract with our company to build an essentially new pipe organ while salvaging as much of the previous instrument as was practical for reuse. Eighteen new windchests were built, allowing the most efficient layout for better tonal egress as well as better accessibility for tuning and maintenance. The action is electro-mechanical. The Swiss-made Meidinger blowers were connected to a new wind system that includes new reservoirs and swimmers to regulate the wind supply.

Most of the pipes of the Great and Choir-Positive divisions are on windchests cantilevered out from the balcony rail by way of steel framework. The windchests and frames are clad in contemporary oak cabinetry stained to match the other oak in the sanctuary. Three ranks of the Choir-Positive are expressive and located in their own enclosure. Of the organ's 25 ranks of pipes, 8 are new, 10 are from the St. Lorenz organ, and 7 are used ranks from other sources. All of the old flue ranks were reconditioned and revoiced in our shop. The Trumpet and Oboe ranks were reconditioned and revoiced by Trivo Company of Hagerstown, Maryland. The 8' Cromorne was built and voiced by Eastern Organ Pipes of Hagerstown, Maryland. All new flue pipes were built by CMC Organ Pipes of Erie, Pennsylvania and voiced in our shop.

The console cabinet from 1967 was retained and refitted with new manual keyboards, stop tablets and the new ICS 4000 control system by Peterson Electro-Musical Products of Alsip, Illinois. The ICS 4000 system features a 99-level combination action and complete MIDI capabilities including record/playback.

Tonal egress from the existing organ chambers was improved by enlarging the tone openings and by installing all new expression shades. Preparations have been made for the future addition of a horizontal brass Trompette en Chamade,

which will jut out from the center of the balcony railing.

A dedicatory organ concert on February 25, 2007 featured Professor Leonard Proeber from Michigan Lutheran Seminary in Saginaw.

—Richard Swanson

GREAT

8' Principal +
8' Doppelflöte *
8' Gemshorn
4' Octave +
4' Doppelflöte (ext) *
2 3/4' Twelfth TC +
2' Fifteenth (ext Octave) +
1 1/2' Mixture III +
8' Trumpet (Sw)
Chimes
Great to Great 16', UO, 4'
Swell to Great 16', 8', 4'
Choir to Great 16', 8', 4'
MIDI on Great

SWELL

16' Bourdon
8' Geigenprincipal
8' Bourdon (ext) *
8' Voile de Gambe *
8' Voix Celeste *
4' Geigenoctave (ext)
4' Flûte Harmonique
2' Piccolo (ext)
2' Mixture III +
8' Trumpet *
8' Oboe *
4' Clarion (ext) *
Tremulant
Swell to Swell 16', UO, 4'
MIDI on Swell

CHOIR-POSITIVE

8' Holzgedeckt
8' Flauto Dolce (expressive)
8' Flauto Dolce Celeste (expressive)
4' Principal +
4' Rohrflöte *
2 3/4' Nazard TC *
2' Octave (ext Principal) +
2' Rohrpfeife (ext) *
1 3/4' Tierce TC *
1 1/2' Quinteflöte (ext 2 3/4') *
8' Cromorne (expressive) +
8' Trompette en Chamade †
Tremulant
Chimes
Choir to Choir 16', UO, 4'
Swell to Choir 16', 8', 4'
MIDI on Choir

PEDAL

32' Resultant *
16' Subbass *
16' Bourdon (Sw) *
8' Octave
8' Bourdon (Sw) *
8' Gemshorn (Gt)
4' Fifteenth (ext Octave)
4' Rohrflöte (Ch) *
2' Twentysecond (ext Octave)
16' Trombone (ext 8') *
8' Trumpet (Sw) *
4' Clarion (Sw) *
Great to Pedal 8', 4'
Swell to Pedal 8', 4'
Choir to Pedal 8', 4'
MIDI on Pedal

* = pipework from the 1930 Tellers-Kent organ originally at St. Lorenz, Frankenmuth
+ = new pipework
† = preparation for future addition

Calendar

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

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

UNITED STATES East of the Mississippi

15 MAY
Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm
Marian Metson; Old West Church, Boston, MA 8 pm
Washington Symphonic Brass; St. Luke Catholic Church, McLean, VA 7:30 pm
Stephen Schaeffer, with Ambassador Brass Quintet; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Jeremy Filsell; St. Jude the Apostle Parish, Wauwatosa, WI 7:30 pm
Johan Hermans; Fourth Presbyterian, Chicago, IL 12 noon

16 MAY
Bruce Neswick; Christ & St. Stephen's, New York, NY 5 pm
Cantori New York; Church of the Holy Trinity, New York, NY 8 pm
Choral concert; Church of St. Ignatius Loyola, New York, NY 8 pm

17 MAY
The Chenaults; Central Baptist, Norwich, CT 4 pm
Handel, *Judas Maccabaeus*; Madison Avenue Presbyterian, New York, NY 3 pm
Brian Swager; Cathedral of St. Patrick, New York, NY 4:45 pm
Earl Naylor; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Justin Miller; St. Peter's Church, Morristown, NJ 4:30 pm
Works of Haydn and Mendelssohn, with orchestra; Christ Church, New Brunswick, NJ 6 pm
Marilyn Keiser; Episcopal Cathedral of St. Paul, Erie, PA 4 pm
Mendelssohn, *St. Paul*; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Felix Hell; Lutheran Theological Seminary, Gettysburg, PA 4 pm
Christopher Jacobson; Washington National Cathedral, Washington, DC 5 pm
Isabelle Demers & Daniel Sullivan (two-organ recital); Greene Memorial United Methodist, Roanoke, VA 4 pm
Frederick Swann, Mendelssohn, *Elijah*; Brown Memorial Presbyterian, Baltimore, MD 3 pm
Atlanta Baroque Orchestra; Moore Chapel, Peachtree Road United Methodist, Atlanta, GA 3 pm
Todd Wilson; Stan Hywet Hall and Gardens, Akron, OH 1 pm to 4 pm (3 half-hour recitals)
Kevin Jones; St. Paul's Episcopal, Cleveland Heights, OH 3 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Haydn, *Lord Nelson Mass*; Park Congregational, Grand Rapids, MI 7 pm
Bruce Barber; St. Luke's Episcopal, Evanston, IL 4 pm, following choral Evensong

18 MAY
Jeremy Filsell; St. Paul R.C. Cathedral, Pittsburgh, PA 8 pm
Martin Neary; Park Congregational, Grand Rapids, MI 8 pm
Paul Vander Weele; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

19 MAY
Laurence Carson; King's Chapel, Boston, MA 12:15 pm
Robert Ridgell; Trinity Wall Street, New York, NY 1 pm
Martin Neary; Park Congregational, Grand Rapids, MI 12:15 pm
Janet Hamilton; Centenary United Methodist, New Albany, IN 7:30 pm

20 MAY
Gail Archer; Central Synagogue, New York, NY 7:30 pm
Paul Skevington; St. Luke Catholic Church, McLean, VA 1 pm

21 MAY
Stephan Hamilton, Messiaen, *L'Ascension*; Church of St. Mary the Virgin, New York, NY 5:30 pm

Andrew Scanlon; First Presbyterian, Pittsburgh, PA 12:10 pm
Bach Vespers; St. Lorenz Lutheran, Frankenthum, MI 7 pm

22 MAY
Ray Corniis; Trinity Church, Boston, MA 12:15 pm
Birmingham-First Chamber Choir; First Presbyterian, Birmingham, MI 7:30 pm
Robert Woodworth; Fourth Presbyterian, Chicago, IL 12 noon

23 MAY
Michael Unger; Spencerville Seventh-day Adventist, Silver Spring, MD 4 pm
John Gouwens, carillon; Culver Academies, Culver, IN 4 pm

24 MAY
Paul Skevington, with National Men's Chorus and trumpet; St. Luke Catholic Church, McLean, VA 5 pm
Peter Miller; Westminster Presbyterian, Decatur, IL 3 pm

26 MAY
Heinrich Christensen, with flutes; King's Chapel, Boston, MA 12:15 pm

27 MAY
Andrew Unsworth; Methuen Memorial Music Hall, Methuen, MA 8 pm

28 MAY
Stephen Price; First Presbyterian, Pittsburgh, PA 12:10 pm

29 MAY
Michael Kleinschmidt; Trinity Church, Boston, MA 12:15 pm
Robert Glasgow memorial concert; Hill Auditorium, University of Michigan, Ann Arbor, MI 8 pm

30 MAY
Britten, *War Requiem*; Rockefeller Chapel, University of Chicago, Chicago, IL 8 pm

31 MAY
Bogna McGarrigle; Cathedral of St. Patrick, New York, NY 4:45 pm
Scott Dettra; Washington National Cathedral, Washington, DC 5 pm
Mark King; Central Presbyterian, Chambersburg, PA 4 pm
Ken Cowan, with Lisa Shihoten, violin; Emmanuel Church, Chestertown, MD 4 pm
Joan Lippincott; East Congregational, Grand Rapids, MI 4 pm
David Lamb, hymn festival; First United Methodist, Columbus, IN 9 am
North Shore Choral Society; Parish Church of St. Luke, Evanston, IL 3 pm
Bach, Cantata 68; St. Luke Church, Chicago, IL 10:30 am
Britten, *War Requiem*; Rockefeller Chapel, University of Chicago, Chicago, IL 4 pm

2 JUNE
Elaine Dykstra; King's Chapel, Boston, MA 12:15 pm
Isabelle Demers; Trinity Wall Street, New York, NY 1 pm

3 JUNE
Maxine Thevenot; Methuen Memorial Music Hall, Methuen, MA 8 pm
David Jonies; Sinsinawa Mound, Sinsinawa, WI 7 pm

4 JUNE
Scott Lamlein; Cathedral of St. Luke & St. Paul, Charleston, SC 10 am

5 JUNE
Elaine Dykstra; Trinity Church, Boston, MA 12:15 pm

6 JUNE
Northwest Choral Society; St. Mary's Episcopal, Park Ridge, IL 7:30 pm
Thomas Weisflog, with choirs; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4:30 pm
John Gouwens, carillon; Culver Academies, Culver, IN 7:30 pm

7 JUNE
Edward Broms; Wesley United Methodist, Worcester, MA 12:30 pm
+Ken Cowan; Church of St. Gabriel the Archangel, Saddle River, NJ 4 pm
Singing Boys of Pennsylvania; Christ Lutheran, Lewisburg, PA 4 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Northwest Choral Society; Trinity Lutheran, Des Plaines, IL 4 pm

10 JUNE
Heinrich Christensen, with violin; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gabe Shuford, harpsichord and organ, with recorder; New England Conservatory of Music, Boston, MA 11 pm

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Musical Heritage Society recordings



Dennis Northway; Sinsinawa Mound, Sinsinawa, WI 7 pm

11 JUNE

Kent Tritle, with New York Philharmonic, Britten, *War Requiem*; Avery Fisher Hall, New York NY 7:30 pm

12 JUNE

Joan Lippincott; First Lutheran, Boston, MA 9 am
Bálint Karosi; First Lutheran, Boston, MA 11:30 am
William Porter; First Lutheran, Boston, MA 2 pm
Kent Tritle, with New York Philharmonic, Britten, *War Requiem*; Avery Fisher Hall, New York NY 8 pm
•Martin Jean; Providence Presbyterian, Fairfax, VA 8 pm

13 JUNE

Kent Tritle, with New York Philharmonic, Britten, *War Requiem*; Avery Fisher Hall, New York NY 8 pm
•Martin Jean, masterclass; Providence Presbyterian, Fairfax, VA 10 am

14 JUNE

Caroline Robinson & Nathan Davy (ASOF winners); First Church of Christ, Wethersfield, CT 7 pm
Nigel Potts; Seminary of the Immaculate Conception, Huntington, NY 4 pm
Arthur Lawrence; Cathedral of St. Patrick, New York, NY 4:45 pm
Scott Hanoian; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

15 JUNE

Christina Harmon; First Presbyterian, Menominee, MI 7:30 pm
Christine Kraemer; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

16 JUNE

Heinrich Christensen, with violin; King's Chapel, Boston, MA 12:15 pm
Christina Harmon, masterclass; First Lutheran, Iron Mountain, MI

17 JUNE

Jeffrey Wood, with tenor; Methuen Memorial Music Hall, Methuen, MA 8 pm
Christina Harmon; First Lutheran, Iron Mountain, MI 7:30 pm
Paul Jacobs; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 7:30 pm
Brett Wolgast; Sinsinawa Mound, Sinsinawa, WI 7 pm

18 JUNE

Christina Harmon, masterclass; St. Paul's Episcopal, Marquette, MI

19 JUNE

Christina Harmon; St. Paul's Episcopal, Marquette, MI 7:30 pm

20 JUNE

Christina Harmon, masterclass/lessons; St. Paul the Apostle Church, Calumet, MI

21 JUNE

J.R. Daniels, Kenneth Danchik, & Donald Fellows; St. Paul Cathedral, Pittsburgh, PA 4 pm
David Schrader; Loyola University, Chicago, IL 3 pm
Christina Harmon; St. Paul the Apostle Church, Calumet, MI 7:30 pm

23 JUNE

Peter Richard Conte; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm
Christopher Houlihan; First Presbyterian, Glens Falls, NY 7:30 pm

24 JUNE

Colin Lynch; Methuen Memorial Music Hall, Methuen, MA 8 pm
Isabelle Demers; Trinity Wall Street, New York, NY 1 pm
Kent Tritle, with New York Philharmonic, Mahler, *Symphony No. 8*; Avery Fisher Hall, New York NY 7:30 pm
Paul Jacobs; First Presbyterian, Allentown, PA 7 pm
Ken Cowan; Cathedral of Christ the King, Atlanta, GA 7:30 pm
Daniel Roth; Salem United Church of Christ, Huntingburg, IN 8 pm
William Tinker; Sinsinawa Mound, Sinsinawa, WI 7 pm

25 JUNE

Kent Tritle, with New York Philharmonic, Mahler, *Symphony No. 8*; Avery Fisher Hall, New York NY 7:30 pm

26 JUNE

Kent Tritle, with New York Philharmonic, Mahler, *Symphony No. 8*; Avery Fisher Hall, New York NY 8 pm
Joe Marchio; Fourth Presbyterian, Chicago, IL 12 noon

27 JUNE

Kent Tritle, with New York Philharmonic, Mahler, *Symphony No. 8*; Avery Fisher Hall, New York NY 8 pm

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

28 JUNE

R. David Huggins; First English Lutheran, Baltimore, MD 2 pm

29 JUNE

•Frederick Hohman; Jefferson Avenue Presbyterian, Detroit, MI 9 am
Martin Jean; University of Michigan (Hill Auditorium), Ann Arbor, MI 8 pm

30 JUNE

Jonas Nordwall; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm
Janette Fishell; Kirk in the Hills, Bloomfield Hills, MI 8 pm

UNITED STATES

West of the Mississippi

15 MAY

Kantorei, Rachmaninoff *Vespers*; St. John's Cathedral, Denver, CO 7:30 pm
Robert Plimpton; First Church of Christ, Scientist, La Mesa, CA 7:30 pm

16 MAY

Pärt, *Passio*; Cathedral Church of St. John; Albuquerque, NM 6 pm
Choral Evensong; St. Paul's Episcopal, Burlingame, CA 5 pm
James Welch; Church of Jesus Christ of Latter-day Saints, Danville, CA 7 pm
Samuel Soria; Cathedral of Our Lady, Los Angeles, CA 7 pm

17 MAY

Annette Richards; Cornerstone Chapel, Lincoln, NE 3 pm
Joseph Galema; Newman Center for the Performing Arts, Denver, CO 3 pm
Choral Evensong; St. John's Cathedral, Denver, CO 3:30 pm
Deke Polifka; First Christian Church, Colorado Springs, CO 3 pm
Dorothy Young Riess; First Christian Church, Las Vegas, NV 4 pm
Anglican Chorale; Church of Our Saviour, San Gabriel, CA 5 pm
San Francisco State University Choirs, works of Mendelssohn; Grace Cathedral, San Francisco, CA 3 pm
Mark Bruce; Trinity Episcopal, San Francisco, CA 5 pm
Audrey Jacobsen; Westminster United Presbyterian, Ontario, CA 4 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

18 MAY

Peter DuBois; First United Methodist, Boise, ID 7:30 pm

21 MAY

•Naji Hakim; Highland Park Presbyterian, Dallas, TX 7:30 pm

22 MAY

Susan Bloomfield; Spanaway Lutheran, Spanaway, WA 12 noon

24 MAY

Bach *Vespers*; Christ the King Lutheran, Houston, TX 6 pm
Thomas Joyce, with trumpet; St. Mark's Cathedral, Seattle, WA 2 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Naji Hakim; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

29 MAY

+Ty Woodward; Northridge United Methodist, Northridge, CA 7:30 pm

31 MAY

Great Paschal *Vespers*; Grace Cathedral, San Francisco, CA 3 pm
Todd Wilson; First Congregational, Los Angeles, CA 4 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

4 JUNE

Christoph Bull, with Pacific Chorale and Pacific Symphony; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

5 JUNE

Christoph Bull, with Pacific Chorale and Pacific Symphony; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

6 JUNE

Christoph Bull, with Pacific Chorale and Pacific Symphony; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

7 JUNE

William Crouch; Congregational UCC, Iowa City, IA 4 pm
Quentin & Mary Murrell Faulkner; St. Mark's on the Campus Episcopal, Lincoln, NE 3 pm

St. Martin's Chamber Choir; St. John's Cathedral, Denver, CO 3 pm

Dennis James, silent film accompaniment; Central Washington Museum, Wenatchee, WA 8 pm

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

Daniel Kerr, with St. Alban's Choir & Orchestra; St. Alban's Episcopal, Westwood, CA 4 pm
Canterbury and Coventry Choirs; All Saints Episcopal, Pasadena, CA 5 pm

Christoph Bull, with chorus and orchestra, Poulenc *Concerto*; First United Methodist, Santa Monica, CA 7:30 pm

8 JUNE

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

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

9 JUNE

Ames Anderson; Bethlehem Lutheran, Mankato, MN 12 noon

12 JUNE

Aaron David Miller; St. Andrew's Episcopal Cathedral, Honolulu, HI 7:30 pm

14 JUNE

Ken Cowan; First Christian Church, Jefferson City, MO 4 pm

Alan Domenicci; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Timothy Howard, with orchestra; St. Michael & All Angels, Corona del Mar, CA 4 pm

15 JUNE

John Scott; Texas A&M International University, Laredo, TX 7:30 pm

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

Gabriel Arregui, with trumpet; St. Michael & All Angels, Corona del Mar, CA 8 pm

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

16 JUNE

David Fielen; Bethlehem Lutheran, Mankato, MN 12 noon

17 JUNE

Organized Rhythm; Eastminster Presbyterian, Wichita, KS 7:30 pm

21 JUNE

Peter Richard Conte; La Casa de Cristo Lutheran, Scottsdale, AZ 7 pm

Duane Subirous; St. Mary's Cathedral, San Francisco, CA 3:30 pm

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

22 JUNE

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

Jared Jacobsen, with chorus; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

23 JUNE

Chad Winterfeldt; Bethlehem Lutheran, Mankato, MN 12 noon

Gillian Weir; Trinity Episcopal Cathedral, Phoenix, AZ 8 pm

25 JUNE

John Scott; Grady Grammage Memorial Auditorium, Tempe, AZ 8 pm

26 JUNE

Polyphony; Voices of New Mexico; Cathedral Church of St. John, Albuquerque, NM 7:30 pm

28 JUNE

Bradley Hunter Welch; Church of the Holy Communion at Frankford, Dallas, TX 5:30 pm

Maxine Thevenot, with Cathedral Choir; Cathedral Church of St. John, Albuquerque, NM 6 pm

Daniel Roth; Cathedral Church of St. John, Albuquerque, NM 8 pm

David Peckham, with glass armonica and theremin; Paramount Theatre, Seattle, WA 8 pm

Douglas Cleveland, with Seattle Pro Musica; St. James Cathedral, Seattle, WA 8 pm

Choral Eucharist; All Saints', Beverly Hills, CA 7:30 pm

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

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

29 JUNE

Stephen Tharp; First Presbyterian, Albuquerque, NM 8:30 pm

Thomas Murray; Walt Disney Concert Hall, Los Angeles, CA 8 pm

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

30 JUNE

David Mertesdorf; Bethlehem Lutheran, Mankato, MN 12 noon

Stephen Tharp, workshop; First Presbyterian, Albuquerque, NM 10:15 am

Maxine Thevenot; First Presbyterian, Santa Fe, NM 11 am

Carole Terry; St. Mark's Cathedral, Seattle, WA 4 pm

INTERNATIONAL

15 MAY

Philip Crozier; Zion United Church, Dundee, QC, Canada 7:30 pm

16 MAY

Eric Dalest; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

David Aprahamian Liddle; St. John the Evangelist, Upper Norwood, UK 6:30 pm

17 MAY

Craig Cramer; Basilika Kloster Steinfeld/Eifel, Steinfeld, Germany 4 pm

Wesley Roberts; Kelvingrove Museum, Glasgow, UK 3 pm

20 MAY

Wesley Roberts; Christ Church, Eastbourne, UK 7:30 pm

23 MAY

Gillian Weir; Gewandhaus, Leipzig, Germany 8 pm

Mario Duella, with cello; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

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24 MAY
Wesley Roberts; Bloomsbury Central Baptist,
Bloomsbury, UK 6:30 pm

27 MAY
Wesley Roberts, works of Ibert; St. Michael's
Church, Brighton, UK 7:30 pm

28 MAY
Carolyn Shuster Fournier; La Trinité, Paris,
France 12:45 pm

29 MAY
Anthony Halliday; Chiesa Parrocchiale SS.
Ambrogio e Theodulo, Stresa, Italy 9:15 pm
Gillian Weir; St. Francisco Basilica, Palma de
Mallorca

30 MAY
Adrian Gunning; St. John the Evangelist, Is-
lington, London, UK 7:30 pm

1 JUNE
Craig Cramer; St. Cyriakus Kirche, Ludwig-
shafen/Ruchheim, Germany 7 pm

5 JUNE
Gillian Weir; St. Ethelreda's Church, Hol-
born, London, UK 7 pm

6 JUNE
Giampaolo Di Rosa; Chiesa Parrocchiale SS.
Ambrogio e Theodulo, Stresa, Italy 9:15 pm

7 JUNE
Craig Cramer; Evangelische-Lutheran Kirche,
Sambleben, Germany 4 pm
Carol Williams; Kelvingrove Art Gallery and
Museum, Glasgow, UK 3 pm

9 JUNE
Andrew Ager; St. James United Church, Mon-
treal, QC, Canada 12:30 pm

12 JUNE
Denis Bedard & Rachel Alfatt; Holy Rosary
Cathedral, Vancouver, BC, Canada 8 pm
Suzanne Chaisemartin; Cathédrale, Laus-
anne, Switzerland 8 pm

13 JUNE
Carol Williams; Memorial Chapel, Glasgow
University, Glasgow, UK 7:30 pm

14 JUNE
Felix Hell; Christuskirche, Speyer, Germany
7 pm

Rubin Abdullin; Chiesa Parrocchiale SS. Am-
brogio e Theodulo, Stresa, Italy 9:15 pm

19 JUNE
Sara Gerber; Cathédrale, Lausanne, Switzer-
land 8 pm

20 JUNE
Felix Hell, works of Mendelssohn; Zwölf-
Apostel-Kirche, Frankenthal (Palatinate), Ger-
many 7 pm
Christiaan Winter, carillon; St. Laurenskerk,
Alkmaar, Netherlands 9:30 am
Bine Bryndorf, with Canterbury Cathedral
Choir; St. Laurenskerk, Alkmaar, Netherlands
8 pm
+Carolyn Shuster Fournier; Los Sagrados
Church, Burgos, Spain

21 JUNE
Felix Hell, works of Mendelssohn; Dreifaltig-
keitskirche, Frankenthal (Palatinate), Germany
7 pm
Dieterich Wagler; St. Laurenskerk, Alkmaar,
Netherlands 12:30 pm
**Theo Jellema, Frank van Wijk, & Pieter
van Dijk**; St. Laurenskerk, Alkmaar, Nether-
lands 8 pm

22 JUNE
Christian Schmitt; Frauenkirche, Nuremberg,
Germany 12:15 pm
Felix Hell, works of Mendelssohn; Kirche St.
Ludwig, Frankenthal (Palatinate), Germany 7 pm
Paolo Crivellaro & Reinhard Jaud; St. Lau-
renskerk, Alkmaar, Netherlands 8 pm

23 JUNE
Daniel Zaretsky; Frauenkirche, Nuremberg,
Germany 12:15 pm
Wesley Warren; St. James United Church,
Montreal, QC, Canada 12:30 pm

24 JUNE
Michel Bouvard; Frauenkirche, Nuremberg,
Germany 12:15 pm
Bine Bryndorf & Theo Jellema; St. Laurens-
kerk, Alkmaar, Netherlands 8 pm

25 JUNE
Pier Damiano Peretti; Frauenkirche, Nurem-
berg, Germany 12:15 pm

26 JUNE
Winfried Bönig; Frauenkirche, Nuremberg,
Germany 12:15 pm

Cameron Carpenter; Cathédrale, Lausanne,
Switzerland 8 pm

27 JUNE
Felix Hell; Kath. Pfarrkirche "Unsere Liebe
Frau," Eppingen/Kraichgau, Germany 8 pm
Mattias Ank, with trumpet; Frauenkirche,
Nuremberg, Germany 8 pm
Hansjörg Albrecht; St. Lorenz, Nuremberg,
Germany 10 pm

28 JUNE
Felix Hell; Evangelische Bruderschaft "Ke-
charismai," Dettingen/Erms, Germany 5 pm
Michael Gailit; Abbey St Bonifaz, Munich,
Germany 8 pm
Elisabeth Zawadke, with Die Singphoniker;
St. Lorenz, Nuremberg, Germany 8 pm

29 JUNE
James David Christie, masterclass; Knox
College Chapel, Toronto, ON, Canada 2:30 pm
Rachel Laurin; St. Paul's Anglican Church,
Toronto, ON, Canada 8:30 pm

30 JUNE
Philipp Crozier; St. James United Church,
Montreal, QC, Canada 12:30 pm
Ken Cowan, organ workshop; Islington United
Church, Toronto, ON, Canada 9:45 am
James David Christie; Our Lady of Sorrows
Church, Toronto, ON, Canada 11:15 am
Jonathan Oldengarm, with Tafelmusik; St.
Paul's Basilica, Toronto, ON, Canada 2 pm
Gillian Weir, with orchestra; Metropolitan
United Church, Toronto, ON, Canada 8:15 pm

Organ Recitals

GAIL ARCHER, Central Synagogue, New
York, NY, January 14: *Sonata I*, op. 65, no.
1, Mendelssohn; *Sechs Fugen über den Na-
men Bach*, op. 60, no. 5, Schumann; *Prelude
for Organ in F*, Hensel; *Sechs Fugen über
den Namen Bach*, op. 60, no. 6, Schumann;
O Welt, ich muss dich lassen, op. 122, no.
3, Herzlich tut mich erfreuen, op. 122, no.
4, O Gott, du frommer Gott, op. 122, no. 7
(*Elf Choralevorspiele*), Brahms; *Fantasie und
Fuge über B-A-C-H*, op. 46, Reger.

MAHLON E. BALDERSTON, Trin-
ity Episcopal Church, Santa Barbara, CA,
November 30: *For unto us is born, In dulci
jubilo*, Bach; *In dulci jubilo*, Dupré; *Noël for
flute, Noël in G*, Daquin; *Mountain Air and
Dance, Christ is made the sure foundation,
Creator of earth and sky*, Balderston; *Come,
all ye shepherds, Good Christian Friends, Re-
joice, Young; Les Cloches de Noël, What Child
Is This?*, Purvis; *Benedictus*, Togni.

MAHLON E. BALDERSTON, JULIA
NEUFELD, NELSON C. HUBER, EMMA
LOU DIEMER, STEVE HODSON, DA-
VID A. GELL, CAROL SCHAEFFER,
First Presbyterian Church, Santa Barbara,
CA, November 8: *Christ Is Sure Founda-
tion, Hu Eloheinu, Dulci Carmen*, Balder-
ston; *Apparition de l'Église Eternelle*, Mes-
siasen; *V'hu She'omdo Dayenu, Kindle the
Taper, Quem Pastores, Jesu Dulci Memoria,
Polymarch, Duke Street Chorale and Toc-
cata, Jesus Lives, Christmas Dawn, Suite
'08*, Balderston.

WILLIAM J. BEASLEY, Trinity Episcopal
Church, Santa Barbara, CA, December 21:
*From High Heaven I Come, Held; Saviour
of the Nations, Come!, Manz; O Come, O
Come, Emmanuel, Held, arr. Beasley; Of the
Father's Love Begotten, Near; The Holy Boy,
Ireland; A Lovely Rose Blooms, Brahms; How
Shall We Meet Thee, What Is This Lovely Fra-
grance, Manz; Silent Night, Lindner, Hub-
bard, Held; Come and Behold, Christiansen;
In Quiet Joy, Dupré; Angels from the Realms
of Glory, Burkhardt; Prelude on the Introit
for Epiphany, Durufle; Good Christian Men,
Rejoice, Bach.*

BYRON L. BLACKMORE, American
Lutheran Church, Sun City, AZ, December
16: *Gloria Patri (Magnificat VI)*, op. 18, no.
15), Dupré; *Nun komm, der Heiden Heiland*,
BWV 659, Bach; *Concerto del Sigr. Vivaldi*,
Walther; *Wie schön leuchtet der Morgenstern*,
Gade; *A Catalonian Carol*, Lind; *Prelude and
Trumpetings*, Roberts.

JAMES DAVID CHRISTIE, with Su-
san Consoli, soprano, and Michael Calmès,
tenor, Harvard University, Cambridge, MA,
November 16: *Organ Concerto in g*, op. 4,
no. 3, *Salve Regina*, Handel; *Concerto in F*,
Hob. XVIII:7, Haydn; *Sonata I for organ
and strings, Three Canticles from Luke, Four
Marian Antiphons, Sonata III for organ and
strings*, Pinkham.

CRAIG CRAMER, Christ United Method-
ist Church, Greensboro, NC, November 21:
Sonata IV in B-flat, Mendelssohn; *Sei gegrüs-
set, Jesu gütig*, BWV 768, Bach; *Introduc-
tion, Scherzo und Fuge on B-E-A-T-E*, Zahn-
brecher; *Noël A minuit fut fait un Reveil, Noël
Pour l'Amour de Marie, Noël de Saintonge*,
Dandrieu; *Le Mystère de Noël*, Fauchard.

PHILIP CROZIER, St. Wenzel, Naum-
burg, Germany, August 8: *Air und Gavotte*,
Wesley; *Sonata No. 6*, op. 65, Mendelssohn;
Fantaisie, Bédard; *Trio-Sonata Nr. 2, c-Moll*,
BWV 526, Bach; *Herzlich tut mich verlan-
gen*, op. 65, no. 16, Karg-Elert; *Praeludium
in E*, Lübeck; *Les Bergers (La Nativité du
Seigneur)*, Messiaen; *Partite diverse sopra De
Lozzang van Maria*, op. 54, no. 6, Post.

St. James United Church, Montreal, QC,
Canada, August 26: *Suite for Organ*, Tima;
Voluntary in A, Selby; *Four Pieces for Musi-
cal Clocks*, Haydn; *A Trumpet Minuet*, Hol-
lins; *Humoresque 'L'organo primitivo'*, Yon;
Suite Gothique, Boëllmann; *Fuge in G*,
BWV 577, Bach; *Romance sans Paroles*, op. 7,
no. 8, Bonnet; *Toccata (Symphonie No. 5)*, op.
42, no. 1), Widor.

LYNNE DAVIS, Church of the Holy Trin-
ity, New York, NY, November 11: *Magnifi-
cat—Suite du Premier Ton (Livre d'Orgue)*,
DuMège; *Theme and Variations on Alaman-
da*, Scheidt; *Prelude and Fuge in D*, BWV
532, Bach; *Fantasy in A*, Franck; *Deuxième
Fantaisie*, JA 117, Alain; *Méditation (Suite
Médiévale)*, Langlais; *Te Deum*, op. 11,
Demessieux.

PETER DUBOIS, with singers from
Third Presbyterian Church, Memorial Art
Gallery, Rochester, NY, December 21: *Toc-
cata in C*, Pachelbel; *Nun komm der Heiden
Heiland*, Scheidt, Kauffmann, Callahan,
Kauffmann; *Freu dich sehr; o meine Seele*,
Böhm; *Partita on Es ist ein Ros' entsprun-
gen*, Drischner; *There Is No Rose*, Anon.
14th century, transcr. Stevens; *Ave Maria*,
Parsons; *Puer natus nascitur*, Sweelinck;
Vom Himmel hoch da komm ich her, Scheidt,
Zachow; *Partita on In dulci jubilo*, Drisch-
ner; *O magnum mysterium*, Victoria; *Noël-
Josef est bien marié*, Balbastre; *Sing We Now
of Christmas*, Prentice.

DAVID A. GELL, with Patricia Wesley,
soprano, and Samuel de Palma, bass, Trin-
ity Episcopal Church, Santa Barbara, CA,
December 7: *Processional Trumpet*, Fedak;
Pièce Héroïque, Franck; *Variations on the
Navy Hymn*, Joseph; *O come, O come, Em-
manuel*, Sowerby; *Variations on Picardy*,
Helman; *Noël Polonoise*, Guilmant; *Cantique
de Noël*, Adam; *Variations on In dulci jubilo*,
Melby; *The Birthday of a King*, Neidlinger;
I wonder as I wander, Thomas; *Angels from
the realms of Glory*, Hobby; *Gesu Bambino*,
Yon; *Fantasia on old Christmas Carols*, op.
121, no. 3, Faulkes.

MARY GIFFORD, Our Lady of Sorrows
Basilica, Chicago, IL, November 16: *Concerto
nach Vivaldi*, BWV 593, Bach; *Aria Cantilena*,
No. 5 (*Bachianas Brasileiras*), Villa-Lobos,
arr. Van Huulse; *Fantasy and Fuge in c*, BWV
537, Bach; *A Mighty Fortress*, Walther; *Rhap-*

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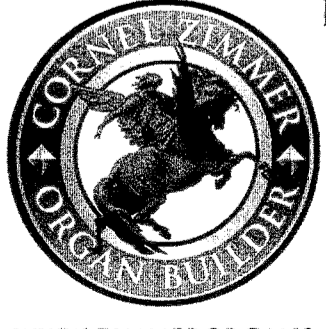
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sody on Reformation Hymn, Sellars; *Andantino*, Toccata, Biggs.

DAVID HATT, First Presbyterian Church, Oakland, CA, November 5: *Capriccio in a*, Ave Maria, Toccata and Fugue in e (*Monologues*, op. 63), *Passion*, Siegesfeier (*Seven Pieces*, op. 145), Reger.

NELSON C. HUBER, with Carol Ann Manzi, soprano, Trinity Episcopal Church, Santa Barbara, CA, December 14: *Greensleeves*, Vaughan Williams; *Coventry Carol*, Lloyd Webber; *I wonder as I wander*, Niles; *Pieds in Pair (Capriol Suite)*, Warlock; *Sweet Little Jesus Boy*, MacGimsey; *Silent Night*, Diemer; *Pastorale*, Scarlatti; *Carol Fantasy*, Best; *O Holy Night*, Adam.

PAUL JACOBS, St. Norbert Abbey, De Pere, WI, October 18: *Prelude and Fugue in B*, op. 7, Dupré; *Naiades*, op. 55, no. 4, Vierne; *Reverie for Organ*, Oquin; *Pageant*, Sowerby; *Fantasy and Fugue on Ad nos, ad salutarem undam*, Liszt.

CALVERT JOHNSON, harpsichord and organ, Temple Square, Salt Lake City, UT, November 25: *Four Pieces for Harpsichord*, Asakoka; *Reflection and Promenade for Solo Organ*, *Phantasmagoria for Harpsichord*, Nin; *Cloudy Sky*, Raining Night's Flower (*Suite for Organ*), Chang; *Jardin des herbes for Harpsichord*, Tanaka; *Rain Dreaming for Harpsichord*, Take-mitsu; *Sonatina for Harpsichord*, Hirabayashi; *Miyabi: Ballad for Pipe Organ*, Arima.

DAVID C. JONIES, St. Mary of the Lake Catholic Church, Gary, IN, January 25: *Præliudium in E*, BuxWV 141, Buxtehude; *Sonata V*, op. 65, no. 5, Mendelssohn-Bartholdy; *Benedictus*, op. 59, no. 9, Reger; *Orgelmusik*, op. 39, Piechler; *Allegro*, Choral, Scherzo, *Finale (Deuxième Symphonie)*, op. 20, Vierne.

DAVID LORNSON, First Congregational Church, Evanston, IL, December 3: *Come, Thou Long-Expected Jesus*, Willan; *Savior of*

the Nations, Come, Bach; *Let All Mortal Flesh Keep Silence*, Sowerby; *Comfort, Comfort You My People*, Diemer; *Creator of the Stars of Night*, McCabe; *People, Look East*, Wood; *O Come, O Come, Emmanuel*, Carter.

AARON DAVID MILLER, Trinity Lutheran Church, Lynnwood, WA, January 18: *Prelude and Fugue in G*, BWV 541, Bach; *Two Scottish Folk Dances*, MacMillan; *Papillons*, Ibert; *Sonatina*, op. 136b, Mendelssohn; *Carillon*, Benoit; improvisation.

LARRY PALMER, Harvard University, Cambridge, MA, November 2: Tempo moderato (*Sonata in a*, op. 98), Rheinberger; *O Lamm Gottes unschuldig*, BWV 656 Bach; *Variations on Wo Gott zu Haus nit gibt sein Gunst*, Distler; *Sonata II*, Hindemith; *Prelude in c*, Foote; *America: A Fugue*, op. 2, Thayer; *Washington's March*, Anonymous; *Sinfonia to Cantata 106: God's Time Is the Best Time*, Bach, arr. Biggs; *Tiento de primero tono de mano derecha*, Bruna; *Sarabande for the 12th Day of Any October (Partita)*, Howells; *Partita: Wachet auf, ruft uns die Stimme*, op. 8/II, Distler.

DAVID PICKERING, The Presbyterian Homes, Evanston, IL, January 26: *Praeludium in C*, BuxWV 137, *Nun bitten wir den heiligen Geist*, BuxWV 208, Buxtehude; *Prelude and Fugue in D*, BWV 532, Bach; *Four Noble Gases*, Gawthrop; *Passacaglia in g*, Keeler.

CHRISTA RAKICH, Old West Church, Boston, MA, January 30: *Partita on Sei gegrüßet, Jesu gütig*, BWV 768, Bach; *Partita on Nun komm, der heiden Heiland*, Heiller; *An Wasserflüssen Babylon*, BWV 653, *Trio super Herr Jesu Christ, dich zu uns wend*, BWV 655, *Jesus Christus, unser Heiland*, BWV 665; *Vor deinen Thron*, BWV 668, Bach; *Partita on Freu' dich sehr, o meine Seele*, Heiller; *Passacaglia and Fugue in c*, BWV 582, Bach.

ANDREW SCANLON, St. Cecilia Cathedral, Omaha, NE, January 18: *March upon Handel's Lift up Your Heads*, Guilman; *Veni*

Creator, de Grigny; *Master Tallis's Testament*, Howells; *Prelude and Fugue in b*, BWV 544, Bach; *Joie et Clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Evening Song*, Bairstow; *Toccata*, Lanquetuit.

STEPHEN G. SCHAEFFER, Cathedral Church of the Advent, Birmingham, AL, January 25: *Litanies*, MacMillan; *Sonata in D*, op. 65, no. 5, Mendelssohn; *Passacaglia in c*, BWV 582, Bach; *Resurrection*, King; *Prelude and Fugue on the Name of ALAIN*, op. 7, Duruflé.

MARK STEINBACH, Brown University, Providence, RI, November 22: Dieu parmi nous (*La Nativité du Seigneur*), Joie et clarté des corps glorieux, Force et agilité des corps glorieux (*Les Corps Glorieux*), *Apparition de l'église éternelle*, L'Ascension, Messiaen.

BRIAN SWAGER, Fourth Church of Christ, Scientist, San Francisco, CA, November 23: *Transports de joie (L'Ascension)*, *Le Banquet céleste*, Joie et clarté des corps glorieux (*Les Corps glorieux*), Communion—Les oiseaux et les sources (*Messe de la Pentecôte*), *Apparition de l'église éternelle*, Les bergers, Dieu parmi nous (*La Nativité du Seigneur*), Messiaen.

PAUL TEGELS, University of Notre Dame, South Bend, IN, November 16: *Toccata in G*, Scheidemann; *Magnificat 5. Toni*, Scheidt; *Prelude and Fugue in d*, BWV 539, Bach; *Von Gott will ich nicht lassen*, 3 variations on *Une Jeune Fillette*, du Cauroy; *Clavierübung*, Krebs; *Fantasy on Une Jeune Fillette*, Matter; *Praeludium in d*, Bruhns; *Liebster Jesu, wir sind hier*, BWV 731, Bach; *Toccata alla Rumba*, Planayavsky.

STEPHEN THARP, Laurenskerk, Rotterdam, Netherlands, November 11: *Apparition de l'Eglise éternelle*, Messiaen; *Trois Préludes et Fugues*, op. 36, Dupré; *Funérailles*, Liszt, transcr. Demessieux; *Ave Maria*, Domine

Jesu, *Rorate Caeli, Hosanna Filio David, Tu es Petrus, Attende Domine (Twelve Chorale Preludes)*, *Te Deum*, op. 11, Demessieux.

MAXINE THÉVENOT, Metropolitan United Church, Toronto, ON, Canada, November 21: *Cortège et Litanie*, op. 19, no. 2, Dupré; *Les eaux de la grâce*, Joie et Clarté (*Les Corps Glorieux*), Messiaen; *Alleluys*, Preston; *Continuum (Notre Dame)*, Quinn; *Five Liturgical Inventions*, Togni; *Totentanz (Hommage à Petr Eben)*, Stacey; *Hesychia*, Landry; *Stèle pour un enfant défunt (Triptyque)*, op. 58, Sür le Rhin (*Pièces de Fantaisie*, op. 54), Adagio, Final (*Symphonie III*), Vierne.

D'ARCY TRINKWON, Cuckfield Church, Cuckfield, UK, November 22: *Fantasia with Choral*, Smart; *Larghetto in f-sharp*, S. Wesley; *Prelude and Fugue in E-flat*, Saint-Saëns; *Concerto No. 2 in a*, BWV 593, Bach; *Allegro, Chorale and Fugue*, Mendelssohn; *Theme and Variations*, Andriessen; *Four Chorals*, Demessieux; *Allegro Vivace (Symphonie No. 1)*, Vierne; *Melody*, Bowen; *Etude Symphonique*, Bossi.

PAUL WEBER, St. Norbert Abbey, De Pere, WI, January 17: *Toccata (Pièces de Fantaisie)*, op. 53, Vierne; *Ballade*, op. 118, no. 3, Brahms, transcr. Weber; *Cinq versets sur le Victimæ Paschali*, Escaich; *Passacaglia (Sonata No. 8, op. 132)*, *Sonata No. 5 in F-sharp*, op. 111, Rheinberger.

CAROL WILLIAMS, Grace Cathedral, San Francisco, CA, January 18: *Processional*, Susato; *Voluntary in G*, Purcell; *Carillon-Fanfare*, Jones; Adagio (*Concerto in d*), Vitaldi, transcr. Bach; *Mad Rush*, Glass; *Mozart Changes*, Gardonyi; *Toccata (Gothic Suite)*, op. 25, Böellmann; *Prelude in g*, Rachmaninoff; *Sabre Dance*, Khachaturian, arr. Williams; *The Entertainer*, Joplin, arr. Williams; Introduction et Toccata (*Trois Esquisses*), Bedard; *The Madness of Morion*, Jenkins; *Toccata 'Store Gud, vi lover deg'*, Kleive.

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

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

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The Organ Historical Society has released *Historic Organs of Indiana*, 4 CDs recorded at the OHS National Convention in Central Indiana in July, 2007. Nearly 5 hours of music features 31 pipe organs built between 1851-2004, by Aeolian-Skinner, Skinner, Henry Erben, Felgmaker, Hook & Hastings, Kilgen, Kimball, and many more builders. Performers include Ken Cowan, Thomas Murray, Bruce Stevens, Carol Williams, Christopher Young, and others. A 40-page booklet with photos and stoplists is included. OHS-07 4-CD set is priced at \$34.95 (OHS members, \$31.95) plus shipping. Visit the OHS Online Catalog for this and over 5,000 other organ-related books, recordings, and sheet music: www.ohscatalog.org.

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60 year-old Wicks pipe organ. Dismantled; pipes in wood trays. Purchaser to remove from the church. \$3,800 cash. 586/202-9960.

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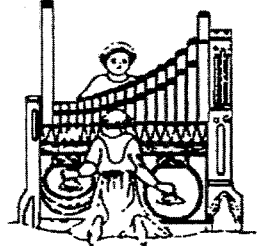
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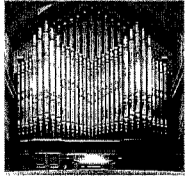
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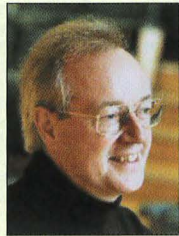
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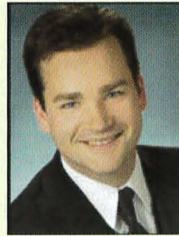
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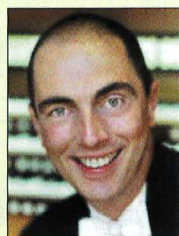
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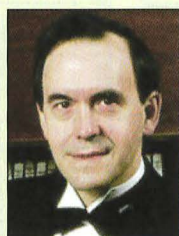
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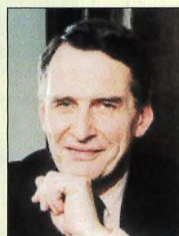
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