

THE DIAPASON

FEBRUARY, 1990



Zion Evangelical Lutheran Church, Springfield, OH
Specification on page 10

Letters to the Editor

Organ Playing Made Easy c/o THE DIAPASON

Could you, by any chance, supply an abridged, condensed, and simplified version, in a handy pocket edition, of the *Liszt Prelude and Fugue on BACH* (advertised in the November issue), suitable for use by a downwardly mobile, accordion-playing busker, pres-

ently working in an underground subway station?

Yours,

X

I. Drüke

P.S. Heard about your mag from my pal, Stompin' Jim!

Here & There

Elmhurst College will sponsor its 8th Annual Workshop for High School Organists on March 10. Topics will include "The expressive and musical responsibility of the organist," "The organ as an expressive instrument," and "Expressive hymn playing." Workshop leaders include Paul Westermeyer, Naomi Rowley, and David Cherwien. For information: Music Department, Elmhurst College, 190 Prospect, Elmhurst, IL 60126; 708/617-3515.

The Second Annual Handbell Workshop and Festival takes place March 30-31 at Whitehaven United Methodist Church, Memphis, TN. Sponsored by Collierville and Whitehaven United Methodist Churches, the workshop will feature guest clinician Cynthia Dobrinski. For information: Charles Parham, Whitehaven United Methodist Church, 4523 Elvis Presley Blvd., Memphis, TN 38116; 901/398-1344.

Illinois College will present Robert Glasgow in recital on Sunday, April 21, in Rammelkamp Chapel. The 8 pm performance will come under the auspices of the college's McGaw Fine Arts Series. The selection of Dr. Glasgow for this year's 10th anniversary concert season was made on the basis of an audience poll of favorite musicians of the past decade.

Glasgow will conduct a masterclass on the chapel's Hart-Sesquicentennial Organ beginning at 9 am on Monday, April 22. Organists are invited to apply to perform in the masterclass.

Persons interested in participating in the masterclass should contact Dr. Rudolf Zuiderveld, Department of Music, Illinois College, Jacksonville, IL 62650; 217/245-3410.

The Third International Organ Academy in Paris on César Franck Organ Works will take place April 19-21, sponsored by the Schola Cantorum and "Les Amis de l'Orgue." Conferences, classes and concerts will show the various aspects of playing Franck's organ, harmonium and piano works. Participants will include Marie-Claire Alain, Marie-Louise Jaquet-Langlais, Lynne Davis, Jean Langlais, André Fleury, Jean Boyer, Xavier Darasse, Bernard Focroule, Henri-François Houbard, Jean Calard, Jacques Taddei, Joris Verdin, and others. The Academy will make use of the following organs in Paris: Sainte-Clotilde, La Madeleine, Notre-Dame-de-Lorette and La Schola Cantorum.

For information: Schola Cantorum, 269, rue Saint-Jacques, 75005-Paris, France.

The Tenth Annual Bach Aria Festival and Institute will take place June 10-24 at the University of Stony Brook, NY. The event will feature concerts, recitals, lectures, master classes, and open rehearsals. The main work of the institute will be the study of ensemble arias from Bach's cantatas, passions and masses. Also included will be an orchestral class for work on the concertos and suites, a choral class on motets, and master classes for solo keyboard, string and chamber music.

For information: Bach Aria Festival

and Institute, c/o Bach Aria Group Assoc., Inc., P.O. Box 997, Stony Brook, NY 11790; 516/632-7239.

St. Olaf College, Northfield, MN, will sponsor "Conferences on Theology and Music" July 16-19. Clinicians include Everett Jay Hilty, Kenneth Jennings, Janeal Krehbiel, James Moeser, Susan Dickerson, Robert Scholz, and Alice Larsen. For information, contact: Ronald F. Pechauer, Director of Conferences and Events, St. Olaf College, Northfield, MN 55057; 507/663-3841.

The University of Colorado at Boulder has announced Choral Music Performance/Study Tours. Tour 1 takes place July 21-August 5 and includes performances in Rome, Venice, Salzburg and Leipzig, with visits to Florence, Weimar and Eisenach. Tour 2 takes place August 6-14, with sessions in Stockholm, Estonia and Helsinki, and coincides with the Second International Federation for Choral Music World Symposium.

For information: Choral Music, Division of Continuing Education, University of Colorado at Boulder, Box 178, Boulder, CO 80309-0178; 1-800/331-2801.

During the week of October 16-21, 1989, the Sweelinck Conservatory of Amsterdam organized a project dedicated to German organ music of the Romantic period. More than 50 participants from Holland, England, Norway, Sweden, Germany, Korea and Japan attended the workshops, lectures and concerts. The key question addressed during the sessions was the influence of 18th-century performance practice (fingering, pedaling, and registration) on 19th-century music and how this led to further development.

Featured instruments included the organ at St. Bavo Church, Haarlem, the Batz-Witte organ Old Church in Delft, and the Sauer organ of the Amsterdam Nicolas Church. Lectures were presented by Martin Haselböck (Liszt), Hans van Nieuwkoop (Mendelssohn), Jacques van Oortmerssen (Brahms), Herman Busch (organ builders), Ewald Kooiman (early 19th-century organ tutors), and Jan Luth (community singing).

For further information: Miriam Dorren, Project Manager of the Sweelinck Conservatory Amsterdam, P.O. Box 5012, 1007 AA Amsterdam; tel: 020-6647641.

The University of Cincinnati College-Conservatory of Music has announced a national initiative in arts technology in conjunction with Baldwin Organ and Piano Company. This agreement establishes the Center of Media and Performing Arts and the Music Technology Learning Center within the college. Under the direction of Frederick Bianchi, assistant professor of theory and composition (and director of the Electronic Music Studios), the Center of Media and Performing Arts will encourage and support research and development of public access programs, new research and innovations, and methods of teaching in arts technology.

The Music Technology Learning Center (MTLC) will serve as the um-

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CONTENTS

FEATURES

Thomas S. Hall: Nineteenth-Century
New York Organbuilder
by Stephen L. Pinel 14

NEWS

Here & There 2, 3, 4
Appointments 3
Nunc Dimittis 4
Harpsichord News 4

REVIEWS

Music for Voices and Organ 5
Book Reviews 6
New Recordings 7
New Organ Music 9
New Handbell Music 9

NEW ORGANS

CALENDAR 17

ORGAN RECITALS

CLASSIFIED ADVERTISEMENTS 21

LETTERS TO THE EDITOR

2

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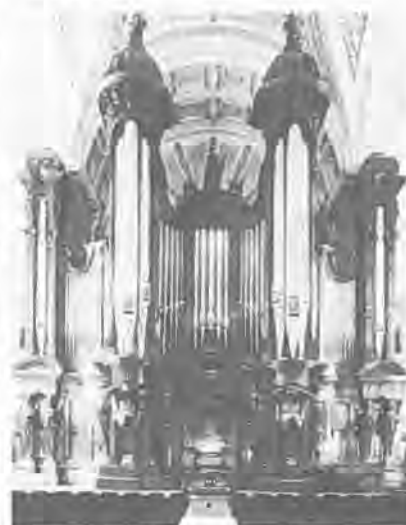
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Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

This journal is indexed in *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.
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brella for a number of activities including the development and innovation of new music technology hardware, software and educational programs. The two current institutions involved will cooperate on the development of music education packages using CCM software and Baldwin hardware.



The Great Organ in the Methuen Memorial Music Hall

The Great Organ at Methuen is a series of limited-edition, live recordings in cassette format. Each cassette contains over 70 minutes of music and is a compilation of season highlights from the annual recital series on the famed IV/115 Walcker (1863)/Aeolian-Skinner

(1947) instrument. The recordings have been digitally mastered and duplicated in real-time with Doby B noise reduction. Proceeds from the sale of the recordings benefit the Music Hall Restoration Fund. The 1988, 1987 and 1986 season cassettes are available for \$12 each postpaid from the Methuen Memorial Music Hall, Inc., 38 Chestnut Court, North Andover, MA 01845-5320.

Misc. Dept.

Occasionally THE DIAPASON receives press releases about inventions or new products. One of the more intriguing to arrive lately is the following. "An English inventor has conceived a unique device to allow church organ pedal boards to be raised and lowered. The Hydraulic Organ Pedal Board for Church Organs enables students to learn correct pedal technique at an earlier age and individuals of shorter stature to reach the pedals of an organ for full power and sustain. By providing complete access to the pedal board, this device can enhance the organist's performance and thereby increase his audience's enjoyment. The Hydraulic Organ Pedal Board for Church Organs allows church and school organists of all statures to play at their maximum potential, without the needless handicap of not being able to reach the pedals properly." The press release continues, "The Hydraulic Organ Pedal Board for Church Organs is producible for use in over 300 thousand churches in the U.S."

It is not clear whether this device can be adapted to mechanical action.

Appointments



Dennis Northway

Dennis Northway has been appointed as representative for the Möller Organ Company in Chicago and the surrounding area. Northway is leader of the North Shore Musicians Club Chorus, conductor of the Lutheran Choir of Chicago and the Chicago Children's Choir, and is director of music at St. Paul Lutheran Church in Addison, IL. He holds the BMus from the University of Missouri at St. Louis, the MCM from Concordia College, River Forest, and is a candidate for the PhD in musicology at Northwestern University. In addition, he is active as an opera and oratorio singer, organ recitalist and lecturer. As a composer, his organ works are published by Belwin Mills.



John Scott

John Scott has been appointed Organist and Director of Music at St. Paul's Cathedral, London, in succession to Christopher Dearnley who has retired. Mr. Scott has been associated with the music program at St. Paul's Cathedral since 1978 when he was appointed assistant organist there as well as at Southwark Cathedral across the Thames. In 1985 he was promoted to sub-organist and assistant director of music at St. Paul's. He is also professor of organ at the Royal Academy of Music and assistant to Sir David Willcocks as conductor of The Bach Choir.

John Scott was the first British organist to win the International J.S. Bach Competition in Leipzig in 1984, and in 1978 took First Prize in the Manchester International Organ Festival Competition. He was a chorister at Wakefield Cathedral and later assistant organist there before going to St. John's College, Cambridge, as Organ Scholar. He is represented in North America by Phillip Truckenbrod Concert Artists and has tours booked here in spring 1990 and autumn 1991.

Kirstin Synnestvedt has been appointed organist at St. Athanasius Roman Catholic Church, Evanston, IL.



Kirstin Synnestvedt

The sacred music program is shared by three musicians. Dr. Synnestvedt studied organ with Vernon de Tar, Will Headlee, Arthur Poister, and Gerhard Krapf. She completed her doctoral dissertation under Delbert Disselhorst. At present she is serving her fifth year as President of the Chicago Club of Women Organists. She will continue teaching, recitals in voice and organ, and her shows in the Chicago entertainment world and out-of-state.

Here & There

Compositions by Rosemary Clarke received their premieres recently. *Woman of the Promise*, for SAB and piano was first performed in September at Trinity Episcopal Church, Platteville, WI. *Elegy-Suite for David, Sr.*, for two euphonium and tuba; *Three Pieces for Cello and Piano*; *Giles Rarnaby's Dream: His Rest and His Humour*, arranged for brass quartet; *Slow and Easy*, for flute and baritone; *The Lord Bless Us*, for soprano and piano; *Meleager*, for piano and tape; and *Hostia*, for solo B-flat trumpet, were performed at the University of Wisconsin, Platteville.

Pamela Decker has released a new CD recording entitled *Toccata*. Produced by Arkay Records, and distributed by Allegro Imports, the CD features the Flentrop organ at St. Mark's Cathedral, Seattle, WA. Repertoire includes toccatas by Buxtehude, Bach, Holtz, Muffat, Frescobaldi, Heiller, Decker and Vierende. For information: Arkay Records, 5893 Amapola Dr., San Jose, CA 95129.

A new CD recording, *Organ Works of Richard Bartmuss*, performed by Alice Jucker-Baumann, has been released by Swiss Pan. A contemporary of Mahler, Bartmuss (1858-1910) declared his music as the rather conservative side of Brahms. The recording contains fantasias on two chorales, "Jesus, my joy" and "Christ is risen," Sonata in F Minor, No. 4, and Sonata in G Major, No. 3, played at St. Maria, St. Gallen-Nuedorf, and church of Elgg in Switzerland. CD Swiss Pan 510041 (also available on cassette).

American concert organist Haig Mardirosian has been added to the roster of Phillip Truckenbrod Concert Artists. Dr. Mardirosian is Director of Music at the Cathedral of St. Thomas More, Arlington, VA, and Professor of Organ at the American University in Washington, DC. He was the first American performer invited to perform in the International Organ Week in Bonn, West Germany in 1977, and one of two Americans to perform in the



Haig Mardirosian

First Soviet/American Organ Festival in 1988. Dr. Mardirosian has recorded on several labels, most recently music of Petr Eben on Centaur. He has broadcast and concertized in the U.S. and Europe. He is also a published composer, a critic and author.

The competition for the Royal College of Organists Performer of the Year Award 1989 has been won by Graham Jackson, formerly Organ Scholar, Trinity College, Cambridge. He is now Junior Fellow in Conducting at the Royal Northern College of Music.

Composer Dan Locklair, resident composer and associate professor of music at Wake Forest University in Winston-Salem, NC, is top prize winner in the 1989 Barlow International Competition for his choral cycle, "changing perceptions" & EPITAPH. His second place award (no first place was given) includes a cash prize of \$2,500. Dr. Locklair's work was chosen from a total of 288 entries and will be published by E.C. Kerby, Ltd. (Ricordi). New 1989 works and commissions have included pieces for harpsichordists Igor Kipnis and Barbara Harbach, the Clarion Wind Quintet, St. Stephen Lutheran Church in Williamsburg, VA, and a new organ work commemorating the 10th anniversary year of the Pittsburgh Organ Artists Series.

James McCray's *Mass for Saint Ambrose* was premiered and celebrated at St. Ambrose College on December 7. Commissioned for the 1350th anniversary of the birth of St. Ambrose, it was the concluding event in a three-month celebration about the saint. The Mass is scored for SATB choir, organ, 2 flutes, 2 trumpets, and several vocal soloists. Dr. McCray is Professor of Music at Colorado State University and Director of Music at the First United Methodist Church of Fort Collins.



Michael Murray

Michael Murray will perform the 12 organ works of César Franck in two recitals at the Cathedral of St. John the

Divine, New York City, on April 28 at 4:00 and 7:00 pm. The performances will honor the 100th anniversary of the composer's death and the release by Telarc Records of a two-CD set of the complete Franck organ works as recorded by Mr. Murray in France. Murray is represented by Phillip Truckenbrod Concert Artists and during 1990 is offering recitals and workshops geared to the Franck anniversary.

Howard Don Small, organist and choirmaster of St. Mark's Cathedral, Minneapolis, has been installed as Canon. The title honors his 42 years as a church musician, including 18 at St. Mark's. A native of Selma, AL, Small received BMus and MMus degrees from the Eastman School. He has held church positions in the East, Midwest and on the West coast, and has held several offices in the AGO. Six of his hymn accompaniments are included in the *Hymnal 1982*.



Edward Tarr and Irmtraud Krüger

The husband and wife performing duo of trumpeter Edward Tarr and organist Irmtraud Krüger signed for representation in North America by Phillip Truckenbrod Concert Artists, and are slated to tour here in February and March 1991. They are at home in West Germany where Tarr teaches trumpet and directs a Trumpet Museum, and Krüger, in addition to performing, is a practicing psychotherapist.

Dr. Tarr, a native of the U.S., moved to Germany in 1959. He is a well known performer with over 80 commercial recordings to his credit, and is considered a pioneer in the revival of the Baroque trumpet as a performance instrument. Dr. Krüger is active as a scholar, author and lecturer as well as a concert organist.

John Weaver was commissioned by Myers Park Presbyterian Church to write an anthem for their Stewardship Sunday, October 29. The anthem was a setting of Psalm 116 for choir and organ, and was performed by the Myers Park Presbyterian Church Choir under the direction of Robert Stigall with Ann Stigall at the organ.

A program of music by C.P.E. Bach was heard at Covenant Presbyterian Church, Charlotte, NC, on October 8. Choral works heard were the *Heilig* for double chorus and orchestra and the *Magnificat* in D Major for soloists, chorus and orchestra. Organ works heard were the Adagio from the Concerto in E-Flat Major for organ and strings, and the Allegro of the organ Sonata in D Major. Performing forces were the Covenant Choir under the direction of Richard M. Peek, and a chamber orchestra. Harpsichord continuo was played by Sylvia Thompson, and organ continuo was played by Betty L. Peek. Organ soloist was Richard Peek.

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Bill Hesterman, Richard Unfreid, Joan Stevens, Robert Douglas, Jan Harrison, Edna Lu Jennings, Florence Pickering, David Morris, David Johnson of the St. George-Cedar City AGO

Over 200 people attended the inaugural concert of the St. George-Cedar City Chapter of the AGO on September 29, 1989. It was held in the Bloomington Stake Center of the LDS Church. Bonneville District Convener Joan Stevens installed the new chapter officers: Robert Douglas, Dean; David Morris, Secretary; Jan Harrison, Treasurer; Lu Jennings and Florence Pickering, Members-at-Large. A public organ recital by Richard Unfreid, Region IX Councillor, followed the business meeting.

On October 25, Emory University celebrated the acquisition of the 1536 *Enchiridion Geistlicher Lieder* by the Richard C. Kessler Reformation Collection. This low German hymnal is the only extant copy in the world and contains many Luther hymns. The focus of

the concert was the hymn *Nun komm, der Heiden Heiland*. Emory University Organist Dr. Timothy Albrecht performed the three Leipzig chorales based on this hymn. Dr. M. Alfred Bichsel spoke on the *Enchiridion* and its significance, and Maestro Robert Shaw conducted Bach Cantata 61.

Goulding & Wood, Inc., Indianapolis, IN, has been contracted to tonally restructure and build all new mechanics for the organ at the Cathedral of Christ the King, Atlanta, GA. The new 65-rank organ will be placed in twin neo-gothic cases with completion in time for the 1992 AGO convention in Atlanta.

The William Ferris Chorale has released its first compact disc, *Let the Organs Thunder*. The CD features music for chorus, brass and two organs (with organists Thomas Weisflog and Dexter Bailey), recorded live during Chorale concerts: *Messe Solennelle*, Vierne; *Mass in A*, Franck; *Toccata (Symphonie V)*, Widor. Available for \$15 plus \$2 postage from: William Ferris Chorale, 410 S. Michigan Ave., Suite 926, Chicago, IL 60605.

Lillenas Publishing Company announces release of *The Lord is my song*, an a cappella recording sung by The Masters Chorale, conducted by Tom Fettke. Featured is over an hour of worship music in a variety of styles. Both cassette and CD formats are being marketed in an in-store merchandiser. For choirs, a companion volume of the printed arrangements is being released simultaneously. Information: Lillenas Publishing Co., Box 419527, Kansas City, MO 64141.

Nunc Dimittis



Stephen E. Kline

Stephen E. Kline died August 24, 1989 of stomach cancer. He was 32. Kline was a native of Brodbeck, PA. He studied organ with Robert Town at Wichita State University in Kansas from 1979-82. He held church positions in Houston 1982-86, then at Morgan Park Baptist Church in Chicago, and the First United Methodist Church in Oak Park, IL in 1986 and 1987 respectively. Following his move back to Pennsylvania, he became director of music at Heidelberg United Church of Christ, York, in November, 1988, and held this position at the time of his death. In the eight months at that church he began a concert series and a fund raising campaign for the restoration of the 1924 three-manual Austin organ. Memorial contributions are being received for the Steve Kline Fund, or the Organ Fund, Heidelberg United Church of Christ, 47 W. Philadelphia, York, PA 17403.

Harpsichord News by Larry Palmer

Virginia Pleasants, harpsichord, Oscar Seagle Memorial Theatre, Schroon Lake, NY, 21 July 1989: Unter den Linden grüne, Sweelinck; Sonata in E minor, number 2, Thomas Arne; Praeludium in G Major, BWV 902, Toccata in G Major, BWV 916, J.S. Bach; La Pothouin, Les Grâces, La de Belombre, Duphy; Sonatas, Kk. 318, 142, 544, 545, D. Scarlatti. (William Dowd harpsichord.)

Ronald Cross, harpsichord, Auditorium, St. George Branch, New York Public Library, Staten Island, NY, 8 July 1989: "A Retrospective of French Harpsichord Music" in honor of the 200th anniversary of the French Revolution: works by Attaignant, Chambonnières, d'Anglebert, LeBègue, Louis Couperin, Clérambault, Marchand, Elisabeth Jacquet de la Guerre, Dieupart, Gaspard le Roux, François Couperin, François Dagincourt, Jean-François Dandrieu, Louis-Claude Daquin, Michel Corrette, Forqueray, Ra-

meau, and Balbastre.

Larry Palmer, harpsichord, assisted by David Karp, piano, Caruth Auditorium, Southern Methodist University, Dallas, TX, 11 September 1989: "Music of the Harpsichord Revival:" Sonatine in G Major, opus 4, Moscheles; Rigodon, opus 97, Thomé; Dance for Harpsichord, Delius (arranged Joseph Stephens); Sonatina ad usum infantis, Busoni; Le Coucou, Daquin; Tambourin in E minor, Rameau; The "Harmonious Blacksmith," Handel; Concert Champêtre for Harpsichord, Poulenc, with the orchestral accompaniment played at the piano as it was in the first hearing of the work in Wanda Landowska's concert hall at St.-Leu-la-Forêt. (William Dowd harpsichord, 1968.)

News items for this column are always welcome. Please send them to Dr. Larry Palmer, Division of Music, Meadows School of the Arts, Southern Methodist University, Dallas, TX 75275.

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Music for Voices and Organ

by James McCray

Lent and Easter Choral Music

In thinking of the dark days of winter and the promise of spring, 1990 is a year of challenge since Easter is so late. The advantages, of course, are that church choir members may remain loyal longer and not disappear into the mist as early as in other years; however, the disadvantage is that they may just do that, which adds additional pressure to the preparation for the music of Holy Week. Each choir will face its own good news/bad news prospect.

As the seasons change, so does attendance. The robust enthusiasm of September wanes in November and then often tires in December. Spring's cycle follows similar patterns with cold temperatures keeping some of the older members from venturing out and warm temperatures keeping some of the younger members from venturing in. There are, naturally, many groups where that is not a problem. I suspect, though, that most typical ensembles find erosion setting in as the warm spring days intoxicate the congregation and lure them into the outdoor activities.

These fluctuations are not limited to the choir, but also impact on the congregation. In discussing this "problem" in a staff retreat last summer, we decided to keep a detailed, weekly diary. After reviewing charts and graphs from the previous year, it was obvious that a problem existed. If, as we suspect, there are attendance configurations which are consistent in certain times and months of the year, then something needs to be done to increase the attendance. Our diary is tracking items such as weather, special features in the service, musical performers (children's choirs vs. adults, etc.), and other types of information that could result in greater or lesser numbers in the service.

It is hoped that by putting special kinds of activities on those Sundays when attendance is usually down, we can have a positive influence on church attendance. For example, we have noticed that in our church, January (Epiphany) is not a particular time of commitment by our congregation. With cold weather, dull days, and a generally tired-out congregation from the previous month, many people tend to reduce their church attendance. Therefore, this year we planned a diverse series of events during Epiphany that receive the same kind of "hype" as Christmas and Easter. For example, the choir presented an Epiphany cantata one Sunday, our local university offered performances of *Amahl and the Night Visitors* one Sunday, the sermon was delivered by one of the region's most dynamic speakers one Sunday, etc. In this way, we appealed to that segment of the congregation who might not make the effort to come out. Furthermore, as noted in a previous column, Epiphany is unusually long this year.

Then, following all of this celebration, the more traditional events of the Lenten season may have more depth. By having an all-church Christian Mardi Gras at the end of Epiphany, we may well see a new perspective on Epiphany and Lent in this 1990. As we enter the last decade of the 20th century, we as church choir directors need to help our choirs and congregations focus on the changing seasons, and this can be done not only with the music we choose, but also with the related activities that keep people involved. How often have you or your ministers commented on the fact that they only wished that attendance at Christmas and Easter could be extended throughout the year? With the changes in our population during the past 50 years, and the average age gradually rising, we must do what we can to bring the church back into focus. This means not just the annual Christ-

mas cantata and Easter anthem that is somewhat more than the regular Sunday contribution, but also a new direction to our programs which reaches out and captivates the congregation. Singing anthems with congregational participation is one example of musical interfacing, a variety of musical approaches is another. This Lenten season, find ways of making this period meaningful to your people. Then, with the arrival of Easter you may find that this year Easter is a result of your effort, not an end to it for the year. And, who knows, you may even have lots of singers continue into the spring Sundays.

A Hymn for Lent, Alec Wyton. Unison with brass or organ, Paraclete Press, PPM08809, no price given (E).

The Latin text, *Audi benigne Conditor*, may have been written by Gregory the Great. There are four verses with the first and last sung to the same music, and the middle two verses to different music. Wyton provides a somewhat medieval sound in places with open chords and a chant-like melody. A translation is provided on the inside cover, but is not intended for performance. This setting is unusual and interesting Lenten material.

A Passiontide Carol, Philip Ledger. SATB and organ, Roger Dean Publishing Co., HRD 249, \$.95 (M-).

Subtitled "Sweet the moments, rich the blessing," this simple Lenten Carol has four verses with the third in the major mode instead of minor as the others; yet, that verse has the same basic melody as the other verses. There are brief moments of unaccompanied singing, and when the organ is playing, it provides a background for the voices. This anthem is easy enough for most choirs, and has a gentle appealing character.

Who Is This Man? Douglas Wagner. Unison/2 parts with keyboard, Sunburst Music Co., S102, no price given (E).

This Palm Sunday anthem has only short phrases in two parts, most are in unison. The piano provides a syncopated rhythmic background for the voices. The text sings of the ride into Jerusalem, and includes some Hosannas. This would be a useful anthem to a small choir or for youth groups—easy to sing, limited vocal ranges, and attractive to the congregation.

Were You There? Richard Felciano. SATB unaccompanied, E. C. Schirmer, No. 4061, \$.85 (M).

The familiar tune of this spiritual is maintained, but Felciano's arrangement introduces other harmonies and textures. There is a quiet sophistication in his approach which lends a different mood; somehow it is less emotional than the more popular versions, yet it has a refinement that is enticing. The vocal parts are not complicated and appropriate to the average church choir.

O Salutaris Hostia and Tantum Ergo, Francis Jackson. SATB and optional organ, Paraclete Press, PPM08902, no price given (M).

Francis Jackson has enjoyed a long and successful career in British church music as a composer and organist. Although the cover indicates organ, both motets are to be performed unaccompanied. They have a distinct austerity to them and tend to be lean in harmonic style. Only Latin texts are provided for performance. Both are contrapuntal and close with an Amen. The music is quietly ethereal.

Acclamation for Easter, Gordon Young. SATB unaccompanied, The Sacred Music Press, S-452, \$.95 (M).

This four-page setting in ABA format could be used as an introit. The opening and closing sections employ dancing rhythms and pulsating chords. The middle section is slower and more sensitive in style as the narrative text unfolds. Seventh chords used throughout add color to the harmony, but they are



Haig Mardirosian



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approached carefully so that the dissonances are stepwise and easy to sing. Useful, joyful music for most choirs.

An Easter Introit, Richard Slater. SATB, organ and brass quartet, G.I.A. Publications, G-3058, \$.80 (M).

The brass parts for this introit are a bit tricky with fast flourishes, but the choral parts are relatively simple. It is in two sections with the first a dialogue at the sepulcher, followed by a faster, celebrative "He is risen" text. This eight-page setting closes with a dramatic statement of "This is the day." Although this may take a bit more rehearsal than is typical of most introits, it will be well worth the effort. Highly recommended to start an Easter service.

Easter Parable, Pauline Delmonte. Unison and keyboard, Choristers Guild, CGA-454, \$.85 (E).

This delightful children's choir anthem has a wonderful message. It begins with a narrative introduction that sets the stage for the parable which is told by two choirs (choir and gardeners) who alternate in conversational pattern and ultimately join together for the ending. The text is cheerful and set to simple, memorable melodies that can be sung by children's voices. There is a brief two-part optional ending. For those children's choir directors who want something special for Easter, this is a work that will probably be repeated year after year. Excellent music.

Easter, John Leavitt. SATB and piano or with brass and percussion, Augsburg Fortress, 11-4513, \$1.25 (M).

Here is that exciting Easter work that will thrill the congregation, charm the singers, and challenge the conductor; it is a marvelous new Easter setting. Driving rhythms continually shift meter and add zest to the music; often some of these measures serve as instrumental interludes that will take careful preparation in the rehearsals. However, conductors should not be dissuaded by these mixed meters; they are quite logical and after one reading fall into comfortable patterns. The George Her-

bert text receives eloquent treatment. There are wide dynamic contrasts, areas of unaccompanied singing, and a solid, brilliant ending. A sure winner.

The Tree of Life, K. Lee Scott. Morning Star Music Publishers, MSM-50-3000, \$.80 (E).

This hymn-anthem has six verses with only one in four parts. There are verses in unison for the women, men, and mixed, and the final verse with a descant. The music is simple with relatively few harmonic changes throughout the verses. The keyboard is on two staves and provides an easy background for the singing. Useful music that can be sung by any small choir.

Now Is the Hour of Darkness Past, Eugene Butler. SATB and keyboard, Coronet Press of Theodore Presser Inc., 392-41553, \$.95 (M).

This typical Butler work is festive, rhythmic and within the capabilities of most average church choirs. The keyboard works well on organ and includes a pedal line. A recurring motive appears after each of the verses. The music has some brief divisi.

Book Reviews

Brigitte François-Sappey, Alexandre P. F. Boëly, 1785-1858: ses ancêtres, sa vie, son oeuvre, son temps. Paris: Aux Amateurs de Livres, 1989. 627 pp. Available from the publisher: 62, avenue de Suffren, 75015 Paris, France. Price: 230 French francs, plus postage.

Alexandre-Pierre-François Boëly has long been a hazy figure in the organ world. Even with the current interest in 19th-century music, only a few of his works appear on recital programs. Yet he was one of the more important French organ composers, viewed either from the standpoint of his contribution to the repertoire (some 275 pieces), or his historical position, as the most gifted French organ composer of the first half of the 19th century. Thus Brigitte Fran-

çois-Sappey's comprehensive study of Boëly's life and works will be a valuable addition to the library of any organist with a reading knowledge of French.

The 627-page book is divided into three parts: (1) a biography, (2) an analysis of his works, and (3) a summary of his compositional style, concluding with an evaluation of his historical position and a sketch of the personality traits that influenced his career. The appendices contain biographical documents, letters, a list of Boëly's contracts with his publisher, catalogues of Boëly's library, documents concerning the organ at Saint-Germain l'Auxerrois, and a discography.

One could hardly select a more appropriate time for a study of Boëly's life, as it leads us from the period of the French Revolution (alternately celebrated and denounced during its bicentennial year, 1989), to the mid-career of César Franck, whose centennial is observed in 1990.

The son and grandson of musicians in the royal service, Alexandre spent his early years in the atmosphere of the court at Versailles. Soon, however, the Revolution disrupted the family pattern and effectively ended his father's career. Relocated then in opera-dominated Paris, young Boëly began to shape for himself a musical life that was singularly out of step with the times: one that automatically limited the success he could expect to achieve. In a land of opera he wrote instrumental music; while pianists escalated their popularity in the fashionable salons with dance pieces or brilliant technical displays, he published sonatas; he treated the congregation to fugues when they preferred catchy tunes with "um-pah" accompaniments.

A misfit in his own time, Boëly was on the cutting edge of new developments. He was one of the first to own a pedal piano; he was a pioneer among the French in studying the works of Bach and in developing the pedal skills to play his organ works; he was years ahead of his contemporaries as an ardent student of Beethoven; he reached back in French history to study works of Couperin that had been forgotten by most musicians. Even aside from his compositions, Boëly deserves an honorable mention in music history.

There are relatively few primary sources dealing with Boëly's life. To compensate for this deficiency, the author has included copious details about the composer's family, friends, and artistic environment. Although the reader is left with many unanswered (and probably unanswerable) questions, he gains a very broad and interesting view of Boëly's world.

In addition to his keyboard skills, Boëly was a chamber musician, playing viola in ensembles with Pierre Baillot, Eugène Sauzay, and others. Boëly orbited around the cream of Parisian instrumentalists, but in that opera-happy city, chamber music (like church music) was a sub-culture, given minimal attention in the music journals of the time and in our present-day music history books. Boëly's circle also brings us in contact with such important members of the piano profession as Ignaz Ladurner, Hélène de Montgeroult, Marie Bigot, Jean-Baptiste Cramer, Friedrich Kalkbrenner, and Antoine-François Marmontel. In the field of church music, his friends and associates included Félix Danjou, Stephen Morelot, Joseph d'Ortigue, and Jean-Nicholas Marrigues.

As a composer, Boëly left an important repertoire of piano, organ, and chamber music. His vocal music is limited to two masses, some short motets, and a few songs. Like his contem-

poraries, Boëly had no qualms about transcribing the works of other composers, or transferring his own works from one medium to another. One finds overlapping among Boëly's pieces for piano, organ, harmonium, and pedal piano, and an even larger number may be suitable for the nearest convenient keyboard. Thus the chapter on piano music, as well as the one on organ music, holds special interest for the modern organist in search of repertoire.

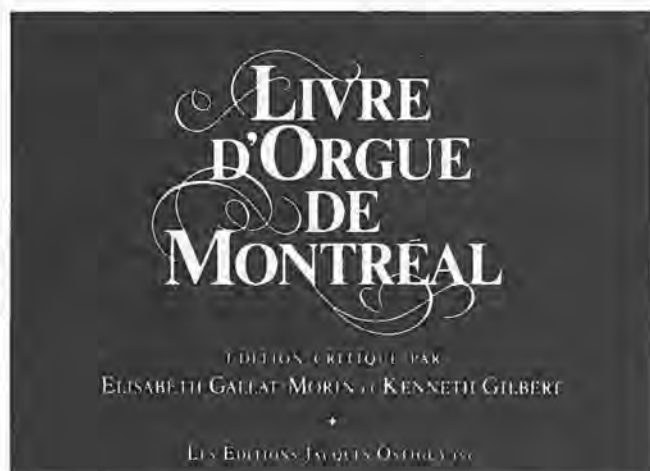
The 133-page chapter specifically devoted to Boëly's organ music opens with sections on organ construction, organ performance, and on the subject of the decadence of the organ in France from the Enlightenment to the Romantic period. The two organs most clearly related to Boëly's music (at Saint-Gervais and Saint-Germain l'Auxerrois) are given special attention. In the section on performance one finds contemporary accounts that distinguish Boëly's organ playing from that of most of his contemporaries. He and François Benoist were Paris's "serious" organists: preservers of tradition who might inflict contrapuntal music on the unwary listener. They were highly respected, but seldom asked to perform.

François-Sappey then discusses the image we have of French organ music from the late 18th century to the music of Franck. Rather than focusing on the musical sins committed by organist-composers who somehow managed to survive the Revolution and its periodic after-shocks, the writer assumes a more positive approach, summarizing the efforts that were made to transmit traditions of organ and church music to succeeding generations. Included is a survey of organ music and method books from Corrette to the contemporaries of Boëly.

Boëly's organ works are placed in three categories: liturgical, para-liturgical, and secular. A large majority belong to the first two categories. Ranging in size from brief versets of a few measures to large single movements in sonata form, these works encompass many styles and forms. There are the expected chant settings, noëls, free versets and offertories, along with rare (for France) settings of Lutheran chorales, and the atypical (for Boëly) descriptive piece, "Fantasia, pour le verset Juxta Crederis au Te Deum." In addition to analyses of these works, the author describes the use of the organ in the liturgy.

Of the seven collections for organ published during Boëly's life, two are classed as secular: opus 18, a set of 12 pieces with pedal for organ or pedal piano, and opus 14, a set of 12 pieces for "l'orgue expressif ou harmonium." Other secular pieces are found in the posthumous publications, opp. 42, 43, 44, 45, 57. Although the secular pieces are outnumbered by those for church services, they comprise an essential part of Boëly's legacy. The author notes that this category is largely responsible for Boëly's posthumous renown, placing him, along with Mendelssohn and Schumann, among the pioneers of romantic and symphonic aesthetics at the organ. Here one finds brilliant toccatas and fantasias, along with expressive andantes and interesting canons.

Boëly's best-known secular work is the "Fantaisie et Fugue" op. 18, no. 6. Many American organists first encountered the composer's name and this piece (along with a few others) in Joseph Bonnet's *Historical Organ-Recitals*, volume III (G. Schirmer, 1918). The only American-published collections devoted entirely to Boëly's music are three volumes of Kalmus reprints (*Kalmus Organ Series*, numbers 3236, 3237, 9781). There has been only one major



This book adds considerably to the known manuscript sources of French classical organ music (the term "classical" is used in France in preference to "baroque"). Thus, it was in New France that the most voluminous manuscript of this type anywhere in the world was preserved, being at least twice as long as other extant French organ manuscripts.

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study of his music in the English language: "The Published Organ Works of A. P. F. Boëly (1785-1858)," by Craig Cramer (Eastman School of Music DMA dissertation, 1983). Perhaps the time is now ripe to incorporate a few more of Boëly's fine works into the active repertoire. Perhaps the current interest in 19th-century music and Brigitte François-Sappey's excellent book will prompt a few more inquisitive organists to take a new look at Boëly.

—Orpha Ochse

New Recordings

The Grand Organ of Birmingham Town Hall played by Thomas Trotter: Wagner, arr. Lemare, Overture to *Die Meistersinger von Nürnberg*; Liszt, arranger unknown, Consolation No. 4 in D-Flat; Mendelssohn, arr. Warren, Scherzo from *A Midsummer Night's Dream*; Mendelssohn, arr. Best, The War March of the Priests from *Athalie*; Weber, arr. Best, Jubel Overture; Saint-Saëns, arr. Guilmant, Le Cygne (The Swan) from *Carnival of the Animals*; Saint-Saëns, arr. Lemare, Danse Macabre; Prokofiev, arr. Guillou, Toccata, Op. 11. Hyperion Records, No. A66216, available from Harmonia Mundi USA, 3364 S. Robertson Blvd., Los Angeles, CA 90034.

If you want an organ record simply to enjoy the music and playing, run—don't walk—to get this disc. This recording of orchestral transcriptions is played by a superb virtuoso organist. Recorded in 1986, it is the first to be made after the rebuilding of the organ at Birmingham Town Hall in 1984 (no mention is made on the record jacket as to who did this rebuilding). The instrument, originally built by W. Hill in 1834 and rebuilt in 1890 by Thomas Hill, is here shown in all its glory.

In choosing repertoire for this recording, particular reference is made to the late 19th-century era when most organ recitals included transcriptions of orchestral pieces. At that time, much true organ music was simply unknown. These transcriptions contain many, many notes, with many registrations and dynamic levels suggested by the original orchestrations. Thomas Trotter handles all of these aspects masterfully.

All the works are familiar ones save for the Weber "Jubel Overture," which ends, appropriately enough for a British organ played by a British organist, with reference to a tune known in Britain as "God Save the Queen" and here in the United States as "America." Trotter plays each piece to its advantage. The Wagner overture is grand and massive, the Liszt displays individual stops, and the Mendelssohn "Scherzo" dances. "The Swan" is delicate, presented in a very musical and warm way. The "Danse Macabre" is a tour de force of playing, made to sound easy, and the 20th-century Prokofiev sounds nearly as percussive on the organ as it does on the piano. Trotter's knowledge and artistry in using the instrument is elegant and his playing is simply superb.

The recording picks up a slight bit of mechanical noise from the organ in several stop changes, but this is not obtrusive. The record jacket includes a current stop list of the instrument, plus a discussion of transcriptions and transcribers.

—Margaret R. Evans

Lionel Rogg (on the "Holy Trinity" organ of the Benedictine Abbey of Ottobeuren, South Germany) performs organ works of Pierre Du Mage and Louis-Nicolas Clérambault. Gallo CD-544 (Compact disc, also available on cassette). Order from: The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. Price: \$18 (cassette: \$12); add \$2 per order for postage.

The well-known Swiss organist Lionel Rogg has enjoyed a distinguished career. Performance tours have taken him throughout the world, to places as diverse as Australia, Japan, and the USSR, as well as to all of the important western cities. Yet, he is probably best known for his many excellent recordings, and is, as far as this writer is aware, the only artist in history to have recorded the organ works of J. S. Bach, in their entirety, three times! (Marie-Claire Alain is slowly working at her third go-around, and Helmut Wachsaht did it twice.) Rogg also has made award-winning recordings of Bach's *Art of Fugue* and Buxtehude's complete organ works. To date, most of Rogg's recording activity has involved music of Germanic composers.

Here Rogg turns his attention to organ music of the late French baroque. The 55 minutes of this CD contain the entire surviving organ music of Pierre Du Mage and Louis-Nicolas Clérambault. Both approximate contemporaries of J. S. Bach, Du Mage and Clérambault were pivotal figures in the history of French organ literature. Their works, along with those of Nicolas De Grigny, represent the final flowering of "classical" French organ music. Writing within the framework of the traditional French organ suite, both composers employ the traditional movement types, designating the registration in lieu of a title. Particularly in the two suites of Clérambault, which are rather more secular in character than the one of Du Mage, one sees a certain foreshadowing of the "style galant" which was to completely change the character of European music in just a few brief decades.

In what at first might seem an odd choice, Rogg has chosen to perform this program of French music on the glorious Karl (the notes say "Charles") Joseph Riepp "Holy Trinity" organ in the Benedictine Abbey of Ottobeuren in South Germany, built in 1754-66. The interesting notes inform us, however, that

Riepp—himself a native of Ottobeuren—had both studied and built instruments in France, and had brought a specifically French aesthetic of organ building to South Germany. Thus, this superb example of South German baroque organ building possesses all of the stops required for performance of classic French literature! I must report that this recording sounds to these ears like French spoken with a German accent. Nevertheless, this is a wonderful instrument, entirely deserving of its considerable fame, and any concerns as to its suitability are quickly forgotten as one listens to the glorious sound which it is capable of producing. There is lots of color (an essential for this literature), particularly in the delightful reed stops, and the *plein jeu* is quite spectacular.

To suggest that these performances are typical of Lionel Rogg is to imply that they are exciting, yet always elegant and tasteful. While not generally recognized as a specialist in French literature, Rogg—possessor of an impeccable technique, and an especially sensitive and insightful performer—never fails to produce musical results here. High marks must also go to the recording engineers, who have achieved an almost perfect balance between the "presence" of the instrument itself (without capturing a lot of the mechanical noise inherent in this and most antique instruments) and the rich acoustics of the chapel into which it speaks. This recording vividly documents, better than any previous attempt with which I am familiar, the sound of this unique and very important historical instrument.

Works of Bach and Franck. James Johnson at the Frobenius organ at First Church in Cambridge, Congregational; Cambridge, MA. Titanic TI-164 (compact disc), distr. Harmonia Mundi USA; no price given. (Contents: J. S. Bach: Preludes and Fugues in C Major, S. 547, and e minor, S. 548; Pastorale in F Major, S. 590; Passacaglia in c minor,

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S. 582; and Trio on *Allein Gott*, S. 664. Franck: Prelude Fugue, and Variation, Op. 18.)

Organ and organist both provide a dynamic and dramatic vision of several important Bach organ works in this offering. James Johnson, organist of Harvard's Busch-Reisinger Museum (a companion CD was recorded on that instrument) here turns to the first American installation of the Frobenius firm of Copenhagen. Like a number of modern Scandinavian organs, this instrument is dominated by bright reeds, some of which are mounted *en chamade*. The result is a brilliant reed-dominated *plenum* unlike anything which would have been available to Bach in Thuringia or the surrounding areas. Johnson seems fond of the reed-dominated ensemble, and employs it frequently. It does produce a brilliant and powerful sonic effect, and, in its favor, allows Bach's complex contrapuntal language to be clearly heard.

Johnson's playing style seems ideally suited to this instrument. It is incisive and aggressive, rhythmically propulsive, and possesses no small flair for the dramatic. Tempos are all on the fast side, and the free ornamentation which is occasionally added to the text (such as at the end of the Prelude in C, S. 547, and in the *Pastorale*), adds a charming element to these performances.

The one Franck work seems out of place on this disc, surrounded by all of these big Bach works. Among Franck's organ works, this one certainly comes closest in spirit to the work of the older master, but the styles are still quite foreign to one another. The reeds do work very well here, however. By avoiding the brilliant trumpets and employing instead the mellower reeds in combination with flues, some remarkably French sounds are produced.

The recorded sound, in line with other aspects of the project, is forward and aggressive. Somehow, a lot of miscellaneous background noise found its way onto the tapes: one hears occasional stop noise, and—several times—what sounds like things falling or being dropped. (Is that a truck passing during the first exposition of the "Wedge" fugue?) Actually, these little intrusions are not particularly annoying, and I appreciate the efforts of the producer to keep the editing of this recording to a minimum. The performances achieve a sense of spontaneity due to this "integral take" approach, and although we sometimes sense a brief lapse of control, they are ultimately more exciting and rewarding because of it.

—David C. Kelzenberg
Iowa City, Iowa

A Johnson Documentary, Vols. I and II. Susan Armstrong, organist. AFKA Cassettes, BKM Associates, Box 22, Wilmington, MA 01887. The volumes are available separately (\$12) or together (\$21), postpaid. Orders should be directed to Richard Ouellette, 21 Me-

chanic Street, West Newbury, MA 01985.

Not since the late E. Power Biggs (1906-77) released his *Golden Age of the Organ*, in 1964, has an organist again issued a survey of instruments by one maker on this scale. With nearly three hours of recorded music, organist Susan Armstrong tours twelve Johnson organs in Western Massachusetts and Vermont, stretching from his Opus 16 (1851) in the Union Evangelical Church, Heath, MA, to Opus 843 (1896) in the First Baptist Church, Manchester Center, VT. In all, twelve instruments were recorded in a three-day marathon between 19-21 October 1988, in what itself must establish a record. Each tape has an insert which relates the history of the firm, and includes photographs, stoplists, and historical notes about the organs.

Organists have always had a fascination with the organs of William A. Johnson (1816-1901), and this is as true today as it was in the 19th century. If the superb recorded sounds of these lovely instruments are an indication of their quality, then it is difficult to imagine why any church would replace their Johnson in favor of something "better." From the earliest instrument to the latest, the choruses are bright, clear, and satisfying, even in acoustically dead rooms. It even occurs to me that modern organbuilders might learn a lesson or two from William Johnson when forced to contend with poor acoustics.

The demonstration of the organs by Armstrong is equally well calculated and sympathetic. She plays 63 different movements, all prudently chosen to illustrate the unique sounds of each instrument. Most of her choices are short, and unusual stops, such as the Mounted Clarabella at Ashfield, MA, are featured in specific pieces. Her playing at its best is touching, and when somewhat less controlled, still does more than justice to the instruments and repertoire presented. The contemporary pieces, written by Roger Han-nahs, are a particular high point of a varied selection of repertoire.

The splendid recorded sound, typical of BKM Associates, is so revealing that it occasionally captures a considerable amount of action noise, especially at St. John's Episcopal Church, Ashfield, MA, where the key clatter almost obliterates the recorded sound of the organ.

The most satisfying instrument is Opus 805 (1893), located at the Congregational Church, Housatonic, MA. Characterized with a sonority of warmth and richness, one could easily mistake it for an organ twice its size, and it sounds particularly fine in the Toccata by Arthur Foote (1853-1937). The organ in the First Baptist Church, Manchester Center, VT, Opus 843 (1896), also has a luscious sound. Here, Armstrong has chosen a sonata by Gustav Merkel (1827-85), prominent in his day, but little-known in ours, which well demonstrates the sonorities of the instrument.

As a reviewer, I am wearied by the

handful of major works which consistently appear on recordings, mostly played at or near full organ. These cassettes are definitely atypical. Here is an organist who has chosen to take a subservient role to the instruments, the repertoire is virtually all unrecorded, and the organs by the Johnson firm are every bit as beautiful as the old organs of Europe. I recommend *A Johnson Documentary* without reservation, and I hail Ms. Armstrong for her honest and enlightening efforts in our behalf.

—Stephen L. Pinel

James Hammann. *The 1875 Votteler Organ at St. John-St. Luke Church, Detroit, MI.* Merkel: Sonata No. 8 in B Minor, Op. 178; Mendelssohn: Three Preludes and Fugues, Op. 37; Rheinberger: Sonata No. 12 in D-flat, Op. 154. AFKA Cassettes, available from BKM Associates, Box 22, Wilmington, MA 01887. \$10 plus \$1 for shipping.

George F. Votteler was the builder of a fine organ dating from 1875 and located in St. John-St. Luke Church, Detroit, MI. Through the years it has undergone several minor alterations, but, as this recording shows, it is still a fine example of 19th-century American organ building. The organ contains 21 stops on two manuals and pedal.

James Hammann is known to many as the creator and performer of a one-man show "Old Bach," which he put together as part of the Bach tricentennial in 1985. For this recording, Dr. Hammann presents a program of two sonatas and three preludes and fugues. The Sonata No. 8 in B Minor of Merkel is similar in style to the contrapuntal works of Mendelssohn. The three preludes and fugues by Mendelssohn owe much to the composer's study of the works of J. S. Bach in their contrapuntal refinement and complexity, yet they retain a lyricism that is wholly Mendelssohn. The Sonata No. 12 in D-flat is good evidence as to why Rheinberger was held in high esteem by the likes of Brahms and Wagner.

Hammann's playing is refined, precise and always highly musical. It never draws attention to itself (even in the most demanding passages), but lets the music shine through in all its splendor. One feels as though he is the perfect interpreter of this music; he treats it as if it were his own.

The cassette makes use of the Dolby B noise reduction system. The technical quality of the recording is good, though this reviewer detected some flutter at several points. The liner notes are brief but informative and do include the stoplist. This recording offers a chance to hear some excellent music played by a first rate performer on a historically significant instrument—recommended listening.

Christmas Music: St. John's Cathedral, Denver, directed by Donald Pearson. Available for \$8 (plus \$1 postage) from St. John's Cathedral, 1313 Clarkson, Denver, CO 80218.

A delightful 40 minutes of Christmas music in the tradition of the English Cathedral awaits the listener on this collection of seasonal music by the choir of St. John's Episcopal Cathedral in Denver. Donald Pearson, Organist and Choirmaster of the Cathedral, directs the St. John's Cathedral Choir, an adult choir of 50 voices, and the 25-voice Boys and Girls Choir. They are assisted by James Garvey, assistant organist; Carolyn Kuban, harp; and Donald Prorak, percussion.

Side one includes David Willcocks' arrangement of "Resonemus Laudibus," "I wonder as I wander" arranged by Andrew Carter, "All this time" by William Walton, "Little Baby born at dark midnight" by John Bertalot, "Wassail Carol" arranged by William Mathias, "Sanctus" by Donald Pearson, "What Child is this?" arranged by Willcocks, and John Rutter's "Star Carol."

Side two features "Masters in this hall" arranged by Willcocks, Martin Shaw's arrangement of the "Coventry Carol," "Tomorrow shall be my dancing day" set to new music by John Gardner, "A maiden most gentle" arranged by Andrew Carter, the "Sussex Carol" arranged by Pearson, Willcocks' arrangement of "The Infant King," and John Rutter's "Jesus Child," using all the instruments. Even the Cathedral's 96-rank Kimball organ (1939) joins in on the Latin beat of Rutter's joyous music.

The choirs are to be commended for their fine work exhibited on this recording. Choirmaster Donald Pearson has prepared his forces well. Particularly impressive is the consistent excellent articulation—never are the words lost, they can always be understood. The performance is very musical at all times.

The recording, which was made from a digital master and uses Dolby B noise reduction, is of excellent quality. The cassette liner provides a listing of the program and the choir members, a short paragraph about the choirs, and a color photograph of the Cathedral's impressive interior.

This cassette will make for enjoyable listening during the Christmas season, or any other time of the year for that matter—highly recommended.

J. Richard Szeremany. *The Carols of Christmas.* Psalter Recordings, 23 Carriage Lane, West Milford, NJ 07480-1822. \$9.98.

The Rev. Dr. J. Richard Szeremany is the preaching minister as well as organist-choir director of Munn Avenue Church of East Orange, NJ. The current recording is the ninth in a projected 12-title series of Dr. Szeremany's on-the-spot improvisations of hymns and carols. This recording features the large Aeolian organ (1930) in the ballroom at Longwood Gardens, Kennett Square, PA. The liner notes describe this organ as one of the finest remaining orchestral organs.

The organ, which contains 250 stops and 364 percussion tones, is capable of a wide variety of tonal effects. Szeremany makes good use of these resources

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to bring variety to his improvisations. Improvisers carry with themselves a "bag of tricks," skills and techniques which they can apply to the musical materials they are working with in order to develop those materials. Szeremany's bag seems to be filled mostly with one trick: changing registration. Most of the 20 improvisations consist of about three minutes of Christmas carol melodies on solo stops with fairly unimaginative accompaniments: registrations change after each stanza, or occasionally each phrase.

Though few in number, there are several truly inventive moments. For example, the final variation of "Hark! The herald angels sing" is a brilliant toccata. However, none of the carols make use of devices such as canon, fugue, nor are the carols combined with other melodies or themes. The improvisations are filled with musical clichés and make frequent use of transposition, occasional change of mode, insertion of fanfares between stanzas, and the ever-present registration changes—all crowd pleasers when used in moderation, but not the sole tools of a master improviser.

The chrome tape makes use of the Dolby noise reduction system, yet a great deal of tape hiss was audible during playback. If you are looking for unusual background music for Christmas parties, this recording is sure to provide fodder for many conversations (particularly the gongs in "We three kings"), but if you are looking for examples of fine improvisations, this recording is probably not for you.

—Jon Holland

New Organ Music

Bernard Johnson, *Canzonet and Caprice*. Stainer & Bell (Agent: Galaxy Music Corp.) No. H280, \$9.50.

Bernard Johnson's (1863-1935) *Canzonet* is a "song without words" in Victorian style, a monoform or single thought in which a lyrical melody unfolds in the rich voice of a solo reed with tremolo. This melody is surrounded by parallel thirds and sixths, supported by ninth chords and chromatic shadings that often result, as here, in musical sentimentalism. The *Caprice* is a jovial homophonic ternary form that is based on limited materials simply expressed. Both pieces are easy to moderately difficult, and good examples of what the Victorians called "song form."

—Edmund Shay
Columbia College
Columbia, SC

***Omega*, Nicola LeFanu.** Novello (Theodore Presser), \$11.50.

The English composer Nicola LeFanu's *Omega* is what I would describe as an "effects" piece. It has no program note, and so I have no image or concrete idea from the composer on which to base my observations. This is good writing for the organ—it explores extremes of register and registration. Cast loosely in ABA form, a calm inner core is contrasted by two brilliant outer sections characterized by fast-moving passagework and clusters. Difficult technically.

***Four Reflections*, Jennifer Bate.** Novello (Theodore Presser), \$7.75.

The British concert organist Jennifer Bate has produced four technically approachable pieces which could well be utilized in a church context. They are rather abstract, but have much atmosphere to commend them.

***Fantasia "The Christmas Light,"* Simon Preston.** Oxford Univ. Press, \$5.95.

Another British concert organist makes a rare but worthwhile contribution to the repertoire. The work is based on the Introit for the Dawn Mass of Christmas, "Lux fulgebit hodie," and also the following quotation from John 1:9, "That was the true Light, which

lighteth every man that cometh into the world." After an opening suggestive of stars shining in the East, "Lux fulgebit" is presented in the pedal over an ostinato in the hands. There ensues a canon between soprano and pedal and a development of the chordal accompaniment. The opening 32nd-note figures are then transformed into a toccata and the chant is given out in the pedal, the whole culminating in a luminous F#9 tonality. Moderately difficult recital piece.

***Wild Bells*, Michael Berkeley.** Oxford Univ. Press, \$8.95.

This again is an "effects" piece which I feel fares less well than the *Omega* of LeFanu. Here the bell-like effects are not as convincing as in many other "Carillon" pieces. There is much use of cluster, a medium that works well in moderation on the organ; here the gesture is superfluous. In fact very few of the melodic fragments and chords reminded me of bells. Moderately difficult recital material.

"Pastoral Symphony" from *The Mes-*

siah, Handel, arr. Brian Hesford. Fentone (Theodore Presser).

A welcome arrangement scaled down to trio format suitable for church services and weddings.

—Colin Andrews
Greenville, NC

New Handbell Music

***Spiritual Bells*, Sixteen spirituals** arr. Raymond H. Herbek. Bourne Co., B240317-401, \$6.50, 3 octaves (M).

With detailed information about the spiritual and specific background about each, the arrangements are effective and to the point. The print on several is smaller than usual which might pose a problem for adults with bi and trifocals, etc. Titles include "Little David, Play on Your Harp," "Deep River," "It's Me, O Lord," "Jacob's Ladder," "Everytime I Feel the Spirit," "Go, Tell It on the Mountain," and others. A nice change-of-pace for the bell choir.

'Tis So Sweet to Trust in Jesus, William J. Kirkpatrick, arr. David Schwoebel. Agape, No. 1269, \$1.25, for 3 octaves (E+).

This gospel song is effectively arranged in three verses, four keys—all knit together expertly by Mr. Schwoebel. This arranger is also recognized in the choral field. Recommended.

***May the Peace of the Lord*, Douglas E. Wagner.** Agape, No. 1314, \$1.95, for 2-part mixed choir and 3 octaves of bells (M-).

If you are looking for a benediction with or without bells, this is very effective. My high school choir has used this during the past year, and it has become a favorite. Now it is available for bells and choir—this setting could be extremely effective for those fortunate to have a singing bell choir or a choir that could accompany another. The text, as well as the melodic and harmonic material, is first-rate—something you will be humming after the first rehearsal. The separate choral octavo (with keyboard accompaniment) is No. 606.

—Leon Nelson



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friend (frënd) *n.* 1. A person whom one knows, likes, and trusts. 2. A favored companion. 3. One with whom one is allied in a struggle or cause.

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New Organs



Cover

J. F. Nordlie Company Organ Builders, Sioux Falls, SD, has built a new organ for Zion Evangelical Lutheran Church, Springfield, OH. The firm's Op. 21 consists of 13 stops, 16 ranks, 641 pipes (18 ranks, 753 pipes after additions). Details of the casework were suggested by three hard-plastered ceiling panels and a mix of curved and perpendicular lines found in the church. Generous acoustics enable the organ to be well heard throughout the 190+ seat space; it stands near the choir at the left rear of the nave. Casework and bench of oiled solid red oak; keydesk of black walnut with ebony-plated cherry natural keys and bone-plated lacewood sharps; concave-radi-

ating pedalkeys with maple and walnut platings. Suspended mechanical key actions; mechanical stop and coupler actions. Winding is via a single-fold wedge reservoir and high-speed blower housed in the pedestal base. The case is adapted from classic examples of organ cabinetry, dating from the late Gothic period onward. Zion's tonal design is also derived from classical models. First, it provides sufficient color and volume for effective hymn singing, and second, accompanies solo voices, instruments and choral ensembles. The organ was dedicated on April 16, 1989, with Trudy Faber as guest artist. Consultant: Michael Friesen; Pastor: David G. Hanford; Organist: Grier Hill.

MANUAL I

- 8' Prestant
- 8' Rohrflöte
- 4' Octave
- Sesquialtera I-II (double-draw)
- 2' Mixture IV (double-draw)
- Octave 2' + Mixture III 1 1/4')
- 8' Trumpet (prep. double-draw stop; sounding first in PD, then in GT)

MANUAL II

- 8' Gedeckt
- 4' Koppelflöte
- 2' Principal
- 1 1/4' Quinte
- 8' Krummhorn

PEDAL

- 16' Subbass
- 8' Rohrflöte (mech trans)
- 4' Octave (mech trans)
- 8' Trumpet (mech trans)

Petty-Madden Organbuilders, Inc., Hopewell, NJ, has completed a new organ (Opus 24) for the First United Methodist Church, Wilson, NC. The sanctuary of the church was destroyed by fire on January 1, 1984. Even though the old organ was not burned, it suffered considerable water damage. The church's organ committee recommended the purchase of a new organ. Petty-Madden worked from the outset of the building reconstruction with the church's architectural firm and acoustical consultant, David Egan. The organ sits fully encased on a shelf located in the left corner of the chancel. The case is of Honduras mahogany with the Great Principal 8' and Pedal Principal 16' in the facade. To celebrate the dedication, Petty-Madden commissioned Charles Callahan to compose a work for organ and trumpet, *Thanksgiving Fanfare for Organ and Trumpet*.

GREAT

- 16' Spitzgedeckt
- 8' Principal
- 8' Rohr Flute
- 4' Octave
- 2' Octave
- 1 1/4' Mixture IV
- 8' Trompete
- Tremulant
- Chimes

SWELL

- 8' Viola
- 8' Viola Celeste (TC)
- 8' Stopped Flute
- 4' Principal
- 4' Koppel Flute
- 2 1/4' Sesquialtera II
- 2' Wald Flute
- 2' Mixture V
- 16' Basson
- 8' Trompette
- 8' Basson-Hautbois
- Tremulant

POSITIV

- 8' Gedeckt
- 8' Flute
- 8' Unda Maris (TC)
- 4' Block Flute
- 2' Gemshorn
- 1' Scharf III
- 8' Clarinette
- Tremulant

PEDAL

- 32' Bourdon (Resultant)
- 16' Principal
- 16' Subbass
- 16' Spitzgedeckt (Gt)
- 8' Octave
- 8' Gedeckt Bass
- 4' Choral Bass
- 4' Gedeckt
- 2' Mixture IV
- 32' Kontra Posaune
- 16' Posaune
- 16' Basson (Sw)
- 8' Trompete
- 4' Hautbois



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Dobson Pipe Organ Builders, Lake City, IA, has built a new organ for St. Luke's Episcopal Church, Cedar Falls, IA. Located in the rear of the sanctuary, Op. 31 is housed in a case of white oak; a novel feature is the placement of the wooden framework of the organ on the outside of the case. Like the 16' Bourdon pipes arrayed on either side of the case, this framework is painted a dark red-burgundy color. The instrument is built with mechanical key and stop actions of 56 and 32 notes respectively, and is voiced on 65 mm of wind pressure delivered from a large single-rise reservoir.

GREAT
8' Rohrflöte
4' Prestant
2' Super Octave
1' Mixture IV
8' Cromorne

SWELL
8' Gedackt
4' Spillflöte
2 3/4' Nazard
2' Gemshorn
1 3/4' Tierce

PEDAL
16' Bourdon



Schoenstein & Co. of San Francisco has completed a 2-manual, 19-rank organ for Santa Clara Church in Oxnard, CA. The neo-gothic case is made of quarter-sawn oak with front pipes decorated in gold leaf. Located in the west gallery, it has open tracery in the towers to allow light from the simple rose window to fill the church. Flexibility from 16 voices was achieved by concentrating on a wide variety of timbres at 8' and 4' pitch, and by placing all voices of the Great except the 8' Principal under expression separate from the Swell. Special scaling was needed for an environment which progressively de-emphasized bass frequencies from 8' tenor F downward. The 8' Concert Flute is made of open wood and voiced for ascending power in the treble. Two stops are borrowed from the Swell so that the normal romantic quartet of flue voices can be played on the Great without coupling. The 4' Zauberflöte is of stopped harmonic metal pipes. The Swell Bourdon employs English mouths from tenor C up and is reminiscent of the 19th-century Stopped Diapason. Manual wind pressures are 3 3/4" and 4". The organ was built under the supervision of Robert Rhoads, factory manager, with the assistance of Glen Brasel, engineering, and Fred Lake, voicing. Tonal design, scaling and finishing were supervised by Jack Bethards, president

of Schoenstein & Co. Dedication was played by Dr. James Welch of the University of California, Santa Barbara. The Pastor is the Reverend Charles O'Gorman. Photo by Dennis Anderson.

GREAT (Expressive)
8' Principal (In Display)
8' Concert Flute
8' Bourdon (Sw)
8' Viola (Sw)
4' Octave
4' Zauberflöte
2' Super Octave
1 1/2' Mixture III-IV
8' Trumpet

SWELL (Expressive)
8' Bourdon (Wood)
8' Viola
8' Celeste (TC)
4' Principal
4' Koppelflöte
2' Nachthorn
1 1/2' Kleinbasat
8' Trumpet (Gt)
Tremulant

PEDAL
16' Sub Bass (Wood)
8' Bass (Metal)
8' Bourdon (Sw)
8' Viola (Sw)
4' Octave Bass (Ext)
4' Flute (Gt)
16' Trumpet (Gt ext)
8' Trumpet (Gt)



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- Identify keys of songs *by ear alone*!
- Perform with confidence and calmness.
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New York Organbuilders, Part IV

Thomas S. Hall: Nineteenth-Century New York Organbuilder

Stephen L. Pinel

(Part I, "Henry Erben," was published in the April, 1989 issue of the *THE DIAPASON*; Part II, "Richard M. Ferris," in the June, 1989 issue; and Part III, "John Lowe," in the August, 1989 issue.)

Thomas S. Hall (1794–1874) holds a pre-eminent place in the annals of New York organ history. Not only was he master to most of the outstanding New York organbuilders during the subsequent generation, but his own career exceeded sixty years. His trainees included Henry Erben (1800–1884), Richard M. Ferris (1818–1858), and Reuben Midmer (1824–1895), as well as his associates James L. Kemp (1827–1891), and John Labagh (1810–1892). In fact, scarcely an active nineteenth-century organbuilder in New York was not trained by Hall, either directly or indirectly.¹

Edward Hodges (1796–1867), the organist of Trinity Church and undoubtedly the most influential church musician in New York, wrote of Hall during 1853:

Of the virtues, talents, and artistic skill of Mr. *Th^s Hall* it is hardly necessary for me to speak. He is well known as a gentleman of education; a conscientious organ-builder of probably greater experience in that line than any other man among us; and in every way [he is a person of] right, worthy, & estimable character.²

His instruments also garnered the robust approbation of many of the more brutal critics of the day. Here is an early example:

We have tried and examined the Organ erected by M^r Hall at the First Independent Church Baltimore, and consider it without question the finest, richest, and most complete Instrument in this City, and it is our opinion that a finer Organ could not have been built in Europe either for comprehension of variety, or richness of effect. The execution of the whole interior and exterior reflects the highest credit on the skill and ingenuity of the Builder, M^r Hall.

Arthur Clifton

Organist of the First Presbyterian Church
Thomas Carr

Organist of the First Independent Church
Baltimore, Oct^r 22^d 1818.³

The instruments built by Thomas Hall over his long career illustrate a tremendous metamorphosis of style from his early work during the second decade of the nineteenth century, to his efforts following the Civil War. Hall was aware of and responsive to changes in style and fashion, and it was probably this sensitivity on his part which allowed him to remain a salient New York organbuilder from the inception of his career until its termination over six decades later.

His early instruments were firmly rooted in the design of the eighteenth-century English organ. This was a style which he assimilated as an apprentice of English immigrant John Lowe. By the late 1840s and early 1850s, his designs hinted at the emerging Romantic movement, and occasionally a novel unison color or compound stop was found among his specifications. By the end of his career during the early 1870s, his stoplists portrayed the full development of the Romantic ideal. These instruments had a plethora of extraordinary unison stops, an increased number of mechanical accessories, and a new emphasis was placed on power. Hall never fell into the trap, however, of eliminating or attenuating the diapason chorus on his instruments, as did George Jardine (1801–1882), one of his more prominent contemporaries. Even two-manual organs of moderate size built during his last years in business usually contained full choruses of upperwork on both manual divisions.

The organs of Hall were tonally quite gentle compared to those of his competition. His pipework was predominantly made of lead (especially in the early years), and the use of low wind pressure yielded a singing and pleasing



New York organbuilder Thomas S. Hall (1794–1874) is shown in 1873. The photograph was passed down through three generations of the Mohr family, organ tuners and technicians in New York, when it was contributed to the American Organ Archive in 1985. Photographic copy: Stephen L. Pinel.

tone. Organbuilder Ray Brunner—upon examination of the pipework of the Hall organ of 1849 in Asbury Methodist Church, Philadelphia—reports that Hall was using a narrow quarter-mouth. This was a mouth design typical of the New York builders, and from a tonal standpoint, it gave the principals a more fluty quality. His voicing characteristics maintained low cut-ups, moderately open toes, and sparse nicking.

Hall was born in England on or near 8 February 1794,⁴ and his family immigrated to Philadelphia sometime before 1803.⁵ He was apprenticed to John Lowe, and that indenture probably began in 1805 when Lowe's shop was located only two blocks from the Hall household.⁶ Lowe received several significant commissions during Hall's apprenticeship, and the construction of those instruments undoubtedly prepared Hall well for later taking Lowe's place as the prime builder in that time and place. Two of those commissions—each of three manuals and pedal—were the largest organs in the United States at the time. They were built for Zion Lutheran Church, Philadelphia, in 1811, and St. John's Chapel, New York City, in 1813.

Hall's involvement with the latter instrument is well-documented. The completed organ was en route to New York by water when the sea-going vessel, the Spanish sloop *Ann-Maria*, was captured off Sandy Hook by the *H.M.S. Plantagenet* during the War of 1812.⁷ The organ was released only after Hall carried across the docks to the British captain a ransom of \$2,000 in Spanish currency.⁸ Meanwhile, Lowe rushed to New York, contracted pneumonia (or some other disease), and died there on 13 December 1813, shortly after arriv-



A photograph of the 1823 Thomas Hall organ built for St. John's Lutheran Church, Charleston, South Carolina, and published about 1940 in *The American Organist*. Though the organ was rebuilt during the 1870s by George Jardine & Son, the original Hall case design is still plainly visible in the center section of the case.

ing.⁹ Hall was left to install the organ by himself with the aid of Peter Erben, the organist of the church, and probably Peter's thirteen-year-old son, Henry. Thus, whether prepared or not, the circumstances forced Hall into business on his own.

Hall returned to Philadelphia where he took over Lowe's establishment and began building organs under his own name. He is listed in the Philadelphia directories between 1816¹⁰ and 1818,¹¹ and then he relocated permanently to New York. He first appears in the New York directory during 1820.¹²

Hall maintained a substantial operation during his early years, and he constructed some singularly large and important organs between 1817 and 1823. His most notable instrument was placed in the Roman Catholic Cathedral in Baltimore, Maryland, completed in 1821. Boasting three manuals, two octaves of pedals, and a thirty-two foot stop, it was hailed by *The Lyre* as the largest organ in the United States, succeeding the previous claim of Lowe's instruments to that distinction.¹³

Another large three-manual organ was built for St. George's Episcopal Church, New York City, and it was completed in 1822. A church history described it as

... an organ of the best materials containing twenty-one stops and three sets of keys ...; the case of mahogany, fourteen feet wide, eight feet deep, and twenty-four feet high, with the front pipes gilt ... finished in an improved manner ...¹⁴

It cost \$3,000,¹⁵ and the stoplist was published in *The Lyre* following its enlargement.¹⁶

There were a number of other early instruments, including St. Paul's Episcopal Church, Baltimore (1817); St. Mary's Episcopal Church, Burlington, New Jersey (1820); Zion Episcopal Church, New York (1821); Christ Church, Norfolk, Virginia (1822); the German Lutheran Church, Charleston, South Carolina (1823); and St. Stephen's Episcopal Church, Philadelphia (1823). Only one early Hall organ is known to survive today: a one-manual instrument built for St. Michael's Episcopal Church, Litchfield, Connecticut, in 1823. It is currently housed in the rear gallery of Trinity Episcopal Church, Milton, Connecticut, where it was re-

cently restored by Dana Hull.¹⁷

In 1824, Hall established a partnership with his former apprentice, Henry Erben (1800–1884), and in 1827, the business became known as "Henry Erben, Organ Manufacturer."¹⁸ With Erben as the business manager and Hall as the foreman, the company developed into one of the larger business establishments in New York by the 1840s. In contemporary accounts, Hall was repeatedly cited as the true "actuary" of the concern.¹⁹

In October, 1843, Hall decided to re-enter the business under his own name, and in 1846 he joined forces with John Labagh to form a partnership known as "Hall & Labagh." During the next three decades, Hall & Labagh competed successfully against Erben, Ferris, and Jardine for many large and important commissions in the churches of New York and elsewhere.

One of their larger instruments was erected in St. Joseph's R.C. Church, Troy, New York, during the Fall of 1855. The Troy newspaper noted:

NEW ORGAN.—Workmen are now completing an Organ for St. Joseph's Church ... Those who have seen the scale on which it is made, think there is nothing like it in Troy. But artists, who judge not from the noise, but from the tone of such an instrument, will be especially attracted to hear the peculiarity of several of the stops ... The connoisseurs who have heard them, have all declared that the tone of those stops surpass all their previous conception ... We understand that this Organ will be used for the first time next Sunday, although the exterior will be yet in an unfinished state.²⁰

Part of the public fascination with the instrument may have been the full-length thirty-two foot Double Open Diapason of wood which stood at the rear of the organ. This was the first stop of its magnitude in the Troy area, and likely in all of "up-state" New York.

Yet an even larger organ was built in 1868 for Temple Emanuel in New York City. This instrument had four manuals with 83 stops, and a Pedal division that included two thirty-two foot stops and a 5-rank Mixture.²¹

Despite Hall's grandiose achievements as an organbuilder, he endured his share of obstacles, and foremost among them was Henry Erben! After Hall's departure from the Erben shop



The Hall & Labagh organ at St. Joseph's R.C. Church, Troy, New York. The three-sectional Gothic case design is quite typical of Hall & Labagh organs during the late 1840s and 1850s, though the firm continued to manufacture traditional Classic revival cases appropriate for the Greek revival meeting house. Churches of this design were still common in most American cities at the middle of the nineteenth century, though many were being replaced with buildings which were more stylistically "up-to-date." Photo credit: Stephen L. Pinel.

in 1843.²² Henry apparently made it quite a practice to openly criticize Hall's workmanship and materials, and Hall was often forced to exonerate himself from Erben's allegations. An example of the situation occurred when both Erben and Hall bid separately in 1846 to build a new organ for St. Mark's-in-the-Bowwerie Episcopal Church, in New York. Erben told church officials that the quality of their Thomas Hall organ of 1823 was so substandard that rebuilding it was completely out-of-the-question!

It was obviously still a problem in 1869, when Erben installed an organ in the Cathedral of the Immaculate Conception in Portland, Maine.²³ During his sojourn in town, he ostensibly inspected the 1865 Hall & Labagh organ in the Congress Street Universalist Church, and pronounced it to be "very defective!" Understandably concerned, a church representative wrote Hall expressing their astonishment and dismay, and again the hapless Hall was forced to defend himself from Erben's reproaches. In a letter to the congregation, Hall wrote:

C. P. Kimball 2d May 1870
Portland

Yours of the 28th in reference to the organ in the Universalist Ch. Portland is received.—We cannot but express surprise that after [you] have used the organ for between 4 and 5 years, it should be found at this late day to be "very defective," and [that] this defectiveness [was] discovered by an Organ Maker from New York. You do not mention his name. We shall [be] glad to [receive] information on that point which would enable us to form an opinion as to the motive that prompted so broad an assertion.—Our Mr. Labagh was in Portland about a year ago, and found the organ in very good condition . . . but as to it being very defective is untrue, and we can only account for the

opinion expressed by the New York gentleman? by attributing it to . . . professional rivalry . . .
[Unsigned, but Thomas Hall].²⁴

Another serious predicament accompanied the installation of an instrument Hall built for the Second Presbyterian Church, Elizabeth, New Jersey, in 1867. Their church organist became dissatisfied with the instrument, and repeatedly questioned its integrity, charging that it was poorly made in the first place. Eventually, two outside organbuilders were consulted—one hired by the church, the other by Hall—and their conflicting reports only caused further misunderstanding. Ultimately, Hall was forced to take the organ back, refunding \$3,000, and the church ordered a new instrument from Reuben Midmer, of Brooklyn, New York.²⁵

Though few Hall organs survive in original condition, those that remain betray any suggestion of poor materials or workmanship. The Hall & Labagh organ of 1849 originally built for St. Mark's Episcopal Church, Philadelphia (and until recently located at Asbury Methodist Church, Philadelphia) is constructed of comparable materials used by the finicky Henry Erben. The chest tables are mahogany, and black walnut was used for action parts. The case is a beautifully carved Gothic revival design made of solid mahogany.

Hall's last effort appeared to be the design of a large three-manual instrument built for Clinton Avenue Reformed Church, Newark, New Jersey, in 1872. Said the *Newark Daily Journal*:

ORGAN OPENING.—A Feast of Music at Clinton Avenue Church. The new and handsome edifice of the Clinton Avenue Reformed church was comfortably

filled last evening by the congregation and others desirous of enjoying the opening of the grand organ built by Messrs. Labagh & Kemp, of New York, who seem to be great favorites in this city. The organ, like the church, is a magnificent structure, and for size, finish and elaboration of detail is not surpassed in Newark. It has a grand total of 2,221 pipes and 46 stops

Hall ostensibly retired during the completion of this instrument, and the firm name was immediately altered to "Labagh & Kemp" following his departure. Hall remained in New York until his death on 23 May 1874.²⁷

Labagh & Kemp continued to operate under the direction of James Kemp and John Labagh until their deaths in 1891 and 1892. The company was then sold to George A. Chapman and Frank Symmes, and shortly after the middle of the decade, it went out of business permanently. In total, the firm manufactured approximately 250 instruments.

Stoplists

Thomas S. Hall (1818)
First Independent Unitarian Church,
Baltimore, MD
Source: Original contract, 10 November 1817.

Trustees of the Unitarian Church, Baltimore.

Estimate of an Organ of Twenty-Two stops, with Three sets [sic] of keys, and Pedale [sic] Bass, to be contained in a case of Maple, the cornice work to be executed in Mahogany.—Stops as follows:

Great Organ, 10 Stops

1. Double Open Diapason
2. Open Diapason
3. Stop Diapason
4. Principal
5. Twelfth
6. Fifteenth
7. Tierce
8. Cornet, 5 Ranks
9. Sexquialtra [sic]
10. Trumpet

846 pipes

Choir

1. Stop Diapason
2. Dulciana
3. Principal
4. Flute
5. Fifteenth

290 pipes

Swell, 7 Stops

1. Open Diapason
2. Stop Diapason
3. Viol de gamba
4. Principal
5. Cornet, 4 Ranks
6. Fifteenth
7. Hautboy

350
1136
1486 pipes

To be compleatly [sic] finished in the Church for \$3800. One third of which to be paid on conclusion of the contract, one third when the Organ is completed [sic] in Phil^a, and the remaining one third when finished in the church. Thos. Hall.

Thomas Hall (1822); Rebuilt and Enlarged, Hall & Erben (1824)
St. George's Episcopal Church, New York, NY
Source: "Organ in St. George's Church, Beekman-street, New-York," *The Lyre*, v. 1, no. 10 (1 March 1825), p. 160.

This instrument has lately been much improved. Eight new stops and an entirely new swell have been added, making it the largest and most complete of any in this State. The front is peculiarly elegant, and reflects much credit upon its designer; indeed in this respect Mr. Thomas Hall stands alone and unrivalled, as every church containing his organs can testify. The one now under consideration is, however, his *chef d'oeuvre*, uniting elegance with simplicity, and grandeur with chasteness of style.

The height of the organ is 24 feet, width 11 feet, and depth 12 feet. Compass F in alt to GG.

GREAT ORGAN.

Double Open Diapason,
Open Diapason,

Stop Diapason,
Principal,
Twelfth,
Fifteenth,
Sesquialtera, 3 ranks,
Cornet, 5 ranks, mounted
Trumpet,
Clarion.

CHOIR ORGAN.

Dulceano [sic],
Stop Diapason,
Principal,
Flute,
Fifteenth,
Bassoon.

SWELL ORGAN TO FIDDLE G.

Double Stop Diapason,
Open Diapason,
Stop Diapason,
Viol di Gamba,
Principal,
Night Horn,
Cornet, 4 ranks,
Trumpet,
Hautboy,
Trimland.

PEDALS C TO GG.

Double Open Diapason,
Stop Diapason
Principal
Coupling Stop

This instrument was originally built by Mr. Thomas Hall in 1821 [sic]; since which time Messrs. Hall & Erben have entered into co-partnership; and, as the alterations lately made are so extensive, it may now be considered the work of these two gentlemen jointly. Suffice to say, from the first it was a good instrument; but now it may be considered to stand pre-eminent. The great organ and pedals united produce a truly sublime and awful [i.e. awe-filled] effect. Of the Clarion or Octave Trumpet, (we know of only two others in this country, viz. one in the Cathedral, Baltimore, and the other in Christ Church, Norfolk) it may be necessary to say, that in Choruses or Voluntaries, where it would not be considered too loud, the effect is truly imposing, especially when counteracted by the effect of the Double Open Diapason. The swell is very large, containing ten stops! A Double Diapason in this part of the instrument is rather unusual, but it has a beautiful effect in uniting the full swell together in one body of tone. There are five unison stops, which together are loud enough to accompany a small choir; but when all the stops are drawn out, the effect is nearly the same as a large great Organ. The Cornet in the swell is very useful as a substitute for the reed stops; which are liable suddenly to get out of order. The trimland is in this part of the instrument, and is useful on solemn or funeral occasions, when judiciously introduced. The choir organ is much the same as generally made, and answers all the purposes for which it was intended. The lower notes in the Bassoon are remarkably fine, and form an admirable bass for the Hautboy in the swell. The whole cost of this stupendous instrument was only \$3500!!!

Thomas Hall (1823)
St. John's [German] Lutheran Church,
Charleston, SC
Source: Original proposal and contract from the archives of the church.

Description of an organ of two Sets of Keys and pedals. The manuals from GG to F Alt. Pedals from CC./16 ft. to G an octave and a fifth. Stops as follows:

Great Organ, 9 stops

1. Open diapason 58
2. Stop'd diapason 58
3. Principal 58
4. Twelfth 58
5. Fifteenth 58
6. Tierce 58
7. Sesquialtera 3 ranks 114
8. Cornet, 4 ranks from middle C 150
9. Trumpet 58

730
The diapasons to be very full and rich toned.

Choir organ and swell of three octaves from F fourth line in the Bass to F Alt.

1. Stop'd Diapason 58
2. Flute (octave of 4 foot) 58
3. Dulciana [sic] 47
4. Violano 58
5. Cornet (4 ranks) 148
6. Hautboy 37

406

Pedals 2 stops

1. SubBass 26 ft. 20
2. Octave or Open Diapason 20

446

Number of pipes in [Great] organ 730
Pipes 1176

To be contained in a mahogany case with Gilt front pipes, dimensions of the case 12 ft. 6 in. wide, 20 ft. high and 7 ft. [deep] to be built of the very best materials and in the most workmanlike manner for \$3,000 payable when the organ shall have been put up, examined, and duly approved. An organ such as described [of] yours I will contract to build for \$2800.—

T. Hall.

Hall & Labagh (1855)
St. Joseph's R.C. Church, Troy, NY
Source: Reconstructed by examination of partially extant instrument, and newspaper accounts, *Troy Daily Times*, Wednesday, 24 October 1822, p. 2; and, *Troy Daily Times*, Thursday, 1 November 1855, p. 2.

GREAT ORGAN, 61 notes, CC to C4.

16' Double Open Diapason
8' Open Diapason
8' Stop Diapason
8' Viol de gamba
8' Melodia
4' Principal
4' Rohr Flute
3' Twelfth
2' Fifteenth
III Sesquialtera
8' Trumpet
4' Clarion

SWELL ORGAN, 61 notes, CC to C4. (all stops full compass)

16' Double Stop Diapason
8' Open Diapason
8' Stop Diapason
8' Dulciana
4' Principal
2' Fifteenth
III Cornet
8' Trumpet
8' Hautboy
4' Clarion

CHOIR ORGAN, CC-c4, 61 notes.

16' Double Stop Diapason
8' Open Diapason
8' Stop Diapason
8' Dulciana
8' Keraulophon
4' Principal
4' Harmonic Flute
4' Rohr Flute
2' Piccolo
8' Clarionet

PEDAL ORGAN [compass not given, but probably 25 notes, CCC to C].

32' Double Open Diapason
16' Double Open Diapason
16' Double Stop Diapason
16' Double Dulciana
12' Quinte
8' Violoncello
16' Trombone

COUPLERS and MECHANICALS:

Great and Swell Unison
Great and Swell Octaves
Great and Choir
Choir and Swell
Great and Pedal
Choir and Pedal
Swell and Pedal
Bellows Alarm

Hall & Labagh (1868)
Temple Emanuel, 5th Avenue, New York, NY
Source: 1885 *Catalogue*, p. 12-13.

GREAT ORGAN.

Compass of Manuals . . . CC to A3, 58 Keys.
Compass of Pedal . . . CCC to F, 30 Keys.

1. Open Diapason, 16 feet,
2. Open Diapason, 8 feet,
3. Open Diapason, 8 feet,
4. Stopped Diapason, 8 feet,
5. Viola, 8 feet,
6. Clarabella, 8 feet,
7. Viol di Gamba, 8 feet,
8. Octave, 4 feet,
9. Wald Flute, 4 feet,
10. Twelfth, 2½ feet,
11. Fifteenth, 2 feet,
12. Cornet, 5 ranks,
13. Mixture, 4 ranks,
14. Ophecleide, 16 feet,
15. Trumpet, 8 feet,
16. Clarion, 4 feet,

CHOIR ORGAN.

1. Bell Gamba, 16 feet,
2. Open Diapason, 8 feet,

ORGAN BUILDING.
THOMAS HALL, (formerly of Philadelphia, and more recently of the firm of Hall & Erben,) Church and Parlor Organ Builder, informs his friends and the public, that he is prepared to execute orders for ORGANS of every description, at his Manufactory, 56 South Sixth Street, near Spring, at short notice, and at reduced prices.
From the long experience the subscriber has had in the business of Organ Building, he flatters himself he can furnish instruments of a quality at least equal to the productions of any other builders in the United States. Orders for Tuning and Repairing, punctually attended to.
THOMAS HALL, Nos. 50 & 56 Wooster st., near Spring.
dec 5—y

Hall ad 1843

3. Dulciana, 8 feet,
4. Viol d'Amour, 8 feet,
5. Flute Traverse, 8 feet,
6. Principal, 4 feet,
7. Rohr Flute, 4 feet,
8. Nasard, 2½ feet,
9. Piccolo [sic], 2 feet,
10. Sesquialtra [sic], 3 ranks,
11. Clarinet, 8 feet,
12. Physharmonica, 8 feet,

SWELL ORGAN.

1. Bourdon, 16 feet,
2. Open Diapason, 8 feet,
3. Violon Principal, 8 feet,
4. Stopped Diapason, 8 feet,
5. Salicional, 8 feet,
6. Pyramid Flute, 8 feet,
7. Harmonic Flute, 4 feet,
8. Violano, 4 feet,
9. Twelfth, 2½ feet,
10. Fifteenth, 2 feet,
11. Mixture, 5 ranks,
12. Scharff, 3 ranks,
13. Fagotta, 16 feet,
14. Cornopean, 8 feet,
15. Oboe, 8 feet,
16. Clarion, 4 feet,

SOLO ORGAN.

1. Tuba Mirabilis, 8 feet,
2. Tuba Mirabilis, 4 feet,
3. Keraulophone, 8 feet,
4. Concert Flute, 8 feet,
5. Hohl Flute, 4 feet,
6. Euphone, 16 feet,
7. Vox Humana, 8 feet,
8. Gemshorn, 4 feet,

PEDAL ORGAN.

1. Open Diapason, 32 feet,
2. Violone, 16 feet,
3. Contra Gamba, 16 feet,
4. Bourdon, 16 feet,
5. Quint, 10½ feet,
6. Bell Open, 8 feet,
7. Violoncello, 8 feet,
8. Mixture, 5 ranks,
9. Bombarde, 32 feet,
10. Trombone, 16 feet,
11. Trumpet, 8 feet,
12. Clarion, 4 feet,

COUPLERS, ETC.

1. Solo to Pedal.
2. Swell to Pedal.
3. Great to Pedal.
4. Choir to Pedal.
5. Swell to Great.
6. Swell to Choir.
7. Solo to Great.
8. Swell Tremolo.
9. Solo Tremolo.

COMBINATION PEDALS.

1. Full Organ with Gr't Couplers.
2. Great Organ, 1 to 11.
3. Great Organ, 2 to 7.
4. Great Diapason and Trumpet.
5. Swell Organ Full.
6. Swell Organ Mezzo.
7. Swell Organ Piano.
8. Choir Organ Full.
9. Choir Organ Mezzo.
10. Choir Organ Piano.
11. Crescendo and Dimenuendo Pedal.

TOTALS.

Great Organ, 16 Registers, 1,334 pipes.
Choir Organ, 12 Registers, 812 pipes.
Solo Organ, 8 Registers, 522 pipes.
Swell Organ, 16 Registers, 1,276 pipes.
Pedal Organ, 12 Registers, 480 pipes.
4,424 pipes.

DIMENSIONS:—37 feet wide, 40 feet high, 16 feet deep.

Notes

1. The one prominent exception to this fact was the English immigrant maker George Jardine (1801–1882). He is not known to have been associated with Hall in any way.
2. MS. Edward Hodges, *Memoranda Concerning a Proposed Organ for Trinity Chapel*, New York, 1852, p. 68–69.
3. MS. Letter from Arthur Clifton and Thomas Carr referring to the new Thomas Hall organ [1818] in the First Unitarian Church, Baltimore, Maryland. Document is reprinted from church archives.



The keydesk of the 1865 Hall & Labagh organ at Zion Lutheran Church, Oldwick, New Jersey.

4. *Death Certificate*, Manhattan (1874) #176987, Thomas Hall. His exact age is given on that document as 80 years, 3 months, and 15 days. Subtracting that from the date of death yields a birth date of 8 February 1794.

5. Census documents provide both the place (Pennsylvania) and date of birth for James Hall (1803–1888), Thomas' younger brother, indicating that the family had arrived in the United States by that time. The father, Thomas M. Hall, first appears in the Philadelphia Directory for the year 1804.

6. The Philadelphia Directory for 1805 notes that the Hall household was located at 46 South Sixth Street, and the Lowe shop was located at 160 South Fifth Street, just two blocks away.

7. *Mercantile Advertiser*, Tuesday, 30 November 1813, p. 2.

8. Clare W. Beames, "The Organ," *The New York Weekly Review* v. 21, no. 7 (Saturday, 12 February 1870): 5.

9. "Died," *The New York Commercial Advertiser* (13 December 1813): 3.

10. James Robinson, *The Philadelphia Directory for 1816* . . . (Philadelphia: Printed for the Publisher [1816]).

11. *Ruxton's Philadelphia Annual Advertiser: The Philadelphia Directory and Register*, 1818 (Philadelphia: Published for the Editor [1818]).

12. *Longworth's American Almanac, New York Register, and City Directory, for the Forty Fifth Year of American Independence* (New York: Thomas Longworth, June 1820).

13. *The Lyre*, v. 1, no. 1 (1 June 1824), p. 6.

14. Henry Anstice, *History of St. George's Church in the City of New York, 1752–1811–1911* (New York: Harper & Brothers, 1911), p. 98–99.

15. *Ibid.*

16. *The Lyre*, v. 1, no. 10 (1 March 1825), p. 160.

17. William Van Pelt, "Organ UpDate," *The Tracker* v. 28, no. 3 (1984), p. 6.

18. John Ogasapian, *Henry Erben: Portrait of a Nineteenth-Century Organ Builder* (Braintree, Massachusetts: The Organ Literature Foundation [1980]), p. 7–8.

19. Edward Hodges, *Memoranda & Copies of Documents Connected with the Proposed New Organ for Trinity Church, New-York* (Unpublished Manuscript, Library of Congress), p. 34.

20. "New Organ," *The Troy Daily Times*, Wednesday, 24 October 1855, p. 2.

21. The stoplist is given in Labagh & Kemp, *New York Descriptive Catalogue of Church Organs, 3 & 5 Bedford Street, New York* ([New York: Harrison & Howell, 1885]), p. 12.

22. Hodges, *Memoranda*, p. 34.

23. *Boston Organ Club Newsletter*, v. 3 no. 8 (September, 1967): 6–7.

24. MS. Letter from Thomas Hall to C. P. Kimball at the Congress Street Universalist Church, Portland, Maine, 2 May 1870, as found in the Hall & Labagh Correspondence, v. II, p. 210.

25. This information is extracted from the correspondence of Hall & Labagh as preserved in the Archives of the Organ Historical Society.

26. "Organ Opening," *The Newark Daily Journal*, Tuesday, 14 May 1872, p. 3.

27. MS. *Death Certificate*, Borough of Manhattan (1874) #176987.

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The 1847 Hall & Labagh organ at First Presbyterian Church, Brooklyn, New York is shown late in the nineteenth-century photograph following a reconstruction by the Roosevelt Organ Works in 1882. The combination action, typical of Roosevelt's work, is clearly seen in the photograph above the stopjams on either side of the keydesk.

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Pinel, Stephen L. "Some Notes on the Early Organs of First Presbyterian Church in Brooklyn," *The Keraulophon* XIX, no. 1 (January, 1988): 1–5.

Pinel, Stephen L. "What Federal and State Censuses 1810–1880 Disclose: A Comparator of American Organ Manufacturing," *The Tracker* 30, no. 4 (1986): 20–33.

Webber, F. R. "Some Early Organs in New York Described Vividly," *The Diapason* 48, no. 7 (1 June 1957): 16.

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 FEBRUARY
Hinson Mikelt; St Paul's Chapel, New York, NY

16 FEBRUARY
Brubeck, Mass; Avery Fisher Hall, New York, NY
Church Music Workshop; Emory University, Atlanta, GA (also 17 February)
Jesper Madsen; Emory University, Atlanta, GA 8:15 pm
Frederick Swann; Roswell UMC, Roswell, GA
James Metzler; Trinity Episcopal, Toledo, OH 8 pm
Bernstein, Missa Brevis; Mt. Carmel RC, Chicago, IL 8 pm

18 FEBRUARY
McNeil Robinson; Harvard University, Cambridge, MA 5:30 pm
Frederick Grimes; Trinity College, Hartford, CT 3 pm
Harold Stover; St Bartholomew's, New York, NY 3 pm
Bach, Cantata 18; Holy Trinity Lutheran, New York, NY 5 pm
Thomas Trotter; Ursinus College, Collegeville, PA 7:30 pm
John Walker; Fox Chapel Presbyterian, Pittsburgh, PA 7:30 pm
Mickey Terry; First UMC, Hyattsville, MD 4 pm
Robert Parkins; High Point College, High Point, NC 4 pm
Wilma Jensen; Central UMC, Fitzgerald, GA 4 pm
Marilyn Keiser; First Presbyterian, Naples, FL 4 pm
Mireille Lagacé, organ + harpsichord; Cleveland Museum, Cleveland, OH 2 pm
Donald Sutherland; Decatur Presbyterian, Decatur, GA 7:30 pm
Dene Barnard, with baritone; First Congregational, Columbus, OH 8 pm
David Schrader; Grace Lutheran, River Forest, IL 4 pm
Nancy Lancaster; House of Hope, St. Paul, MN 4 pm

20 FEBRUARY
Joan Lippincott; Vermont College, Montpelier, VT 8 pm
Huw Lewis; Hill Auditorium, Ann Arbor, MI 8 pm

21 FEBRUARY
Verdi, Requiem, with orchestra; St Bartholomew's, New York, NY
Mickey Terry; St John's Church, Washington, DC 12:10 pm

23 FEBRUARY
John Scott; Washington Cathedral, Washington, DC 7:30 pm

James Litton, workshop; St John's, Tampa, FL (also 24, 25 February)

***David Craighead**; Messiah Lutheran, Knoxville, TN
Choral Concert; Lindenwood Christian Church, Memphis, TN 7:30 pm
Stephen Schaeffer, harpsichord, with trio; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

24 FEBRUARY
***David Craighead**, masterclass; Messiah Lutheran, Knoxville, TN

25 FEBRUARY
Jean-Pierre Leguay; Trinity College, Hartford, CT 3 pm
Haydn, St Nicholas Mass; Church of the Good Shepherd, New York, NY 11 am
St Cecilia Chorus; St Bartholomew's, New York, NY 3 pm
Peter Planyavsky; Holy Trinity, New York, NY 5 pm
David Drinkwater; Rutgers Univ, New Brunswick, NJ 4 pm
Haig Mardiroian; St Thomas More Cathedral, Arlington, VA 7:30 pm
Peter Williams; Duke Univ, Durham, NC
John Pagett; Davidson College, Davidson, NC 8:15 pm
Michael Corzine; St Martha's, Sarasota, FL 7:30 pm
Robert Wolfersteig, with soprano; Cathedral of St Philip, Atlanta, GA 3:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Choral Concert; Christ Church Cathedral, Indianapolis, IN 4 pm
Sr. Mary Hueller; St John's Cathedral, Milwaukee, WI 3 pm
Elizabeth & Raymond Chenault; Cathedral Church of the Advent, Birmingham, AL 4 pm

26 FEBRUARY
Haydn, St Nicholas Mass; Second Presbyterian, Indianapolis, IN 7:30 pm

27 FEBRUARY
Thomas Murray, with orchestra; City Hall Auditorium, Portland, ME 7:45 pm
Jean-Pierre Leguay; Christ Lutheran, York, PA 8 pm
Peter Planyavsky; SS Peter & Paul, Sandusky, OH 7:30 pm

28 FEBRUARY
Organ Festival, First Presbyterian, Deerfield, IL 4:30 pm

2 MARCH
Peter Planyavsky; Washington Cathedral, Washington, DC
***Judith Hancock**; Trinity Episcopal, Huntington, WV 8 pm
His Majesty's Clerkes; St Giles, Northbrook, IL 8 pm

3 MARCH
Pro Arte Singers; SUNY, Stony Brook, NY 8:30 pm
Ronald Cross, harpsichord; Unitarian Church, Staten Island, NY 8 pm

4 MARCH
Rutter, Requiem; St Paul's Episcopal, Fairfield, CT 11 am
Peter Planyavsky; Harvard Univ, Boston, MA
Choral Concert; Christ's Church, Rye, NY 5 pm
Kevin Mensch, with soprano; Trinity Cathedral, Trenton, NJ 3:30 pm
+ **John Brock**; Messiah Lutheran, Knoxville, TN 7 pm
Mark Mathews; Cathedral of St Philip, Atlanta, GA 3:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

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Rossini, *Stabat Mater*; Second Presbyterian,
Indianapolis, IN 8 pm
Bach, Mass, with orchestra; House of Hope, St
Paul, MN 4 pm
Byron Blackmore; Viterbo College, La
Crosse, WI 3 pm
Gillian Weir; Christ Church Cathedral, New
Orleans, LA 4 pm

6 MARCH
Jean-Pierre Leguay; St Paul's Cathedral, Pitts-
burgh, PA 8:30 pm
Gillian Weir; Stetson Univ, De Land, FL 8 pm

7 MARCH
John Whiteley; Central Congregational, Prov-
idence, RI 8 pm

9 MARCH
The Philadelphia Singers; Holy Trinity, Phila-
delphia, PA 8 pm
Frederick Swann; Washington Cathedral,
Washington, DC

10 MARCH
Marilyn Keiser, workshop; Christ UMC, St
Petersburg, FL 10 am
Michael Murray, masterclass; Zion UCC, In-
dianapolis, IN 9 am
High School Organist Workshop; Elmhurst Col-
lege, Elmhurst, IL 8:30 am

11 MARCH
"American Boychoir; St Patrick's, Enfield, CT
3:30 pm
Daniel Roth; Holy Trinity, New York, NY 5 pm
Jean-Pierre Leguay; Christ Church, Bronx-
ville, NY 7:30 pm
David Beatty; Rutgers Univ, New Brunswick,
NJ 7 pm

Marian & David Craighead; West Side Pres-
byterian, Ridgewood, NJ 4 pm
Charles Woodward, with piano; First Presby-
terian, Wilmington, NC 5 pm
Carlene Nelhart; Coral Ridge Presbyterian, Ft
Lauderdale, FL 4 pm
Eleanor Whitsett; Cathedral of St Philip, At-
lanta, GA 3:30 pm
Karel Paukert; Cleveland Museum, Clevel-
and, OH 2 pm
Hymn Festival; Fairmount Presbyterian, Clevel-
and Heights, OH 4 pm
Gerre Hancock; First Congregational, Colum-
bus, OH
David Mulbury; St Paul UMC, Cincinnati, OH
8 pm
Michael Murray; Zion UCC, Indianapolis, IN 4
pm

St Patrick Celebration; Cathedral of St John,
Milwaukee, WI noon
John Eggert; First UMC, Duluth, MN 4 pm
Karyl Louwenaar, lortepiano, with violin; Christ
Church Cathedral, New Orleans, LA 4 pm

12 MARCH
Daniel Roth; First Presbyterian, Lancaster, PA
8 pm
"Leonard Raver; College of St Thomas, St
Paul, MN 8:15 pm

13 MARCH
Jean-Pierre Leguay; St Paul's Episcopal, New
York, NY 7 pm
Gustav Leonhardt; Southern College, Col-
legedale, TN 8 pm
Christopher Young; Trinity Episcopal, Indi-
anapolis, IN 8 pm
Gillian Weir; Uihlein Hall, Milwaukee, WI 8 pm

14 MARCH
David Craighead; St Bartholomew's, New York,
NY 8 pm

15 MARCH
Gail Archer; St Paul's Chapel, New York, NY
noon
John Whiteley; St Paul's Episcopal, Chatta-
nooga, TN 8 pm

16 MARCH
Cambridge Singers; South Congregational,
New Britain, CT 8 pm
Daniel Roth; Grace Church, Utica, NY 8 pm
Richard Heschke; Concordia College, Bronx-
ville, NY 8 pm
Christopher Young; Cedar Lane Unitarian,
Bethesda, MD 8 pm

*David Jenkins; College of St Thomas, St Paul,
MN 8:15 pm

17 MARCH
Clare College Choir; National Presbyterian,
Washington, DC 7:30 pm
David Hurd; Nashotah House, Nashotah, WI
8 pm

18 MARCH
"Guy Bovet; Church of the Advent, Boston,
MA 8 pm
Gillian Weir; Grace Church, White Plains, NY
5 pm
American Boychoir; Christ Church, Oyster Bay,
NY 4 pm
Bach, *Cantata* 78; Church of the Good Shep-
herd, New York, NY 11 am
Durufle, *Requiem*; Bryn Mawr Presbyterian,
Bryn Mawr, PA 4 pm
Susquehanna Univ Choir; Good Shepherd Lu-
theran, Lancaster, PA 8 pm
Daniel Roth; St Joseph's, Washington, DC 3
pm

Clare College Choir; St John's Episcopal, Roa-
noke, VA 7:30 pm
Robert Glasgow; Morehouse College, Atlanta,
GA 8 pm
Karel Paukert; Cleveland Museum, Clevel-
and, OH 2 pm
Todd Wilson; Broad St Presbyterian, Colum-
bus, OH 4 pm
Donald Kaye, with tenor; First Unitarian, De-
troit, MI 2 pm
Fauré, *Requiem*; Second Presbyterian, Indian-
apolis, IN 9:30, 11 am
Larry Smith; Second Presbyterian, Indianap-
olis, IN 8 pm
Delbert Disselhorst; Westminster Presbyte-
rian, Peoria, IL 3:30 pm

19 MARCH
Clare College Choir; Holy Comforter Church,
Richmond, VA 7:30 pm

20 MARCH
John Whiteley; Lynchburg College, Lynch-
burg, VA 7:30 pm
Bach Birthday Concert; Church of the Cove-
nant, Cleveland, OH 8 pm

24 MARCH
Bach Marathon; Druid Hills Presbyterian, At-
lanta, GA

25 MARCH
Tallis Scholars; Immanuel Congregational,
Hartford, CT 4 pm
Jonathon Biggers; Bethesda Episcopal, Sar-
atoga Springs, NY 4 pm
Bach, *B Minor Mass*; Madison Ave Presbyte-
rian, New York, NY 4 pm
Christopher Young; Forum State Education
Bldg, Harrisburg, PA 4 pm
Cambridge Singers; Washington Cathedral,
Washington, DC 4 pm
Mickey Terry; Briarwood Presbyterian, Alexan-
dria, VA 4 pm
Michael Radulescu; Duke Univ, Durham, NC
5 pm
John Brock; St Luke's Episcopal, Hilton Head
Island, SC 5:30 pm
John Whiteley; All SS Episcopal, Atlanta, GA
3 pm
Sarah Martin; Cathedral of St Philip, Atlanta,
GA 3:30 pm
Karel Paukert; Cleveland Museum, Clevel-
and, OH 2 pm
Michael Murray; Westbrook Park UMC, Can-
ton, OH 4 pm
Durufle, *Requiem*; Christ Church Cathedral,
Indianapolis, IN 7:30 pm
Choral Concert; St Luke's, Evanston, IL 7:30
pm

26 MARCH
Wilma Jensen; Middle Tennessee State Univ,
Murfreesboro, TN 8 pm

27 MARCH
Marilyn Keiser; Christ Church, Pensacola, FL
8 pm
Louis Robillard; Ohio Wesleyan Univ, Dela-
ware, OH 8:15 pm

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30 MARCH
 Bach, *St John Passion*; Alice Tully Hall, New York, NY
Frederick Swann; Calvary Baptist, Savannah, GA 7 pm
 Clare College Choir; St John's Episcopal, Lancaster, OH 7:30 pm
 Handbell Workshop & Festival; Collierville UMC, Collierville, TN (also 31 March)

31 MARCH
Frederick Swann, workshop; Calvary Baptist, Savannah, GA 9 am
 Clare College Choir; First Baptist, Cleveland, OH 12:30 pm

UNITED STATES West of the Mississippi

16 FEBRUARY
Thomas Trotter; St John's Cathedral, Denver, CO 8 pm

17 FEBRUARY
 The King's Singers; Majestic Theater, Dallas, TX 8:15 pm

20 FEBRUARY
Frederick Swann; Christ Church Methodist, Tucson, AZ 8 pm
James Welch; Univ of California, Irvine, CA 8 pm

23 FEBRUARY
***Peter DuBois**; St Paul's UMC, Houston, TX 8 pm
Beth Zucchini, harpsichord, with ensemble; St Ignatius, San Francisco, CA 12:30 pm
Wilma Jensen; First Congregational, Los Angeles, CA 8 pm

25 FEBRUARY
 Handel, *Dixit Dominus*; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
David Britton; Pacific Union College, Angwin, CA 8 pm
Cherry Rhodes; Immanuel Presbyterian, Los Angeles, CA 7:30 pm
Wilma Jensen; Ascension Lutheran, Thousand Oaks, CA 4 pm

27 FEBRUARY
***McNeil Robinson**; St Thomas Aquinas, Dallas, TX 8:15 pm

1 MARCH
 Salute to Welsh Music Concert; Orchestra Hall, Minneapolis, MN 8 pm
Marianne Webb, masterclass; Southwestern Baptist Seminary, Ft Worth, TX (also 2, 3 March)
 SMU Choir Concert; Caruth Auditorium, Dallas, TX 8:15 pm
***William Albright**; Arizona State Univ, Tempe, AZ 7:30 pm

2 MARCH
Gillian Weir; Trinity Univ, San Antonio, TX 8 pm
Jean-Pierre Leguay; Bakersfield Christian Center, Bakersfield, CA 7:30 pm

4 MARCH
 Texas Baroque Ensemble; Christ UMC, Plano, TX 7:30 pm
James Taulbee; UMC, Garden Grove, CA 4 pm

8 MARCH
 SMU Church Music Colloquium; Perkins Chapel, Dallas, TX 8 pm

9 MARCH
Raymond & Elizabeth Chenault; Cathedral of St John, Spokane, WA 8 pm

11 MARCH
Paul Siffer; UMC, Garden Grove, CA 4 pm

12 MARCH
Robert Glasgow; First UMC, Ft Worth, TX 7:30 pm

16 MARCH
Frederick Swann; Trinity Lutheran, Sacramento, CA 7:30 pm

17 MARCH
David Higgs; The Auditorium, Independence, MO

18 MARCH
Raymond & Elizabeth Chenault; First UMC, Little Rock, AR 3 pm
John Whiteley; Christ Episcopal, Tyler, TX 7:30 pm
 Choral Concert, with orchestra; Highland Park Presbyterian, Dallas, TX 7 pm
Marla Farmer; UMC, Garden Grove, CA 4 pm

20 MARCH
 Clare College Choir; St Mark's Episcopal, Shreveport, LA 7:30 pm
Guy Bovet; First Lutheran, Glasgow, MT
Peter Hurford; Sunnyside 7th-Day Adventist, Portland, OR 8 pm

21 MARCH
 Clare College Choir; Trinity Cathedral, Little Rock, AR 5 pm

23 MARCH
 Clare College Choir; Grace Cathedral, Kansas City, MO 8 pm
 Cambridge Singers; St John's Cathedral, Denver, CO 8 pm
Peter Dubois; St Paul's UMC, Houston, TX 8 pm
Luigi Tagliavini; St Mark's Cathedral, Seattle, WA
John Pagett; First Congregational, Berkeley, CA 8 pm
McNeil Robinson; First Congregational, Los Angeles, CA 8 pm

25 MARCH
James Moeser; First Presbyterian, St Joseph, MO 4 pm
 Clare College Choir; First Methodist, Lubbock, TX 5 pm
 Georgia Tech Chorale; Grace Cathedral, San Francisco, CA 5 pm
Beth Zucchini, harpsichord, with instruments; San Francisco Theological Seminary, San Anselmo, CA 4 pm
Norberto Guinaldo; UMC, Garden Grove, CA 4 pm

26 MARCH
 Clare College Choir; First UMC, Phoenix, AZ 7:30 pm

27 MARCH
 Clare College Choir; Christ Church, Las Vegas, NV 7:30 pm

28 MARCH
 Clare College Choir; Calvary Presbyterian, Riverside, CA 7 pm

30 MARCH
John Whiteley; St Paul's Cathedral, Oklahoma City, OK 7:30 pm

INTERNATIONAL

17 FEBRUARY
Catherine Todorovski; Marie Reine des Coeurs, Montreal, Quebec
Gillian Weir; Christ Church Cathedral, Oxford, England 7:30 pm

20 FEBRUARY
Nigel Allcoat; Leeds Town Hall, Leeds, England 1:05 pm

22 FEBRUARY
Gillian Weir; St David's Hall, Cardiff, Wales 5:45 pm

23 FEBRUARY
****Gerre Hancock**; Holy Trinity Anglican, Winnipeg, Manitoba 8 pm
Gillian Weir; St Luke's, Rhydyfelin, Wales 7:30 pm

24 FEBRUARY
Thérèse Laflamme; Marie Reine des Coeurs, Montreal, Quebec
Gillian Weir, masterclass; St David's Hall, Cardiff, Wales 10 am

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1:05 PM

25 FEBRUARY

Don Menzies, with choir & ensemble; West-
minster United Church, Winnipeg, Manitoba
Robert Anderson, with orchestra; Cathedral,
Riga, Latvia 3 pm

3 MARCH

Genevieve Soly; McGill Univ, Montreal,
Quebec

6 MARCH

Matthew Beetschen; Town Hall, Leeds, Eng-
land 1:05 pm

10 MARCH

Christopher Jackson; McGill Univ, Montreal,
Quebec

17 MARCH

Danny Belisle; Marist House, Irberville,
Quebec

20 MARCH

Stephen Farr; Town Hall, Leeds, England 1:05
pm

23 MARCH

Peter Hurford; Ryerson United Church, Van-
couver, BC 8 pm

24 MARCH

Aline Daveluy; Marist House, Irberville,
Quebec

25 MARCH

Mark Toews; Dominion-Chalmers United, Ot-
tawa, Ontario 8 pm

Peter Hurford; Robertson-Wesley United
Church, Edmonton, Alberta 3 pm

27 MARCH

Peter Hurford; Singer Concert Hall, Calgary,
Alberta 8 pm

31 MARCH

Yves Prefontaine; Cistercian Abbey, Rou-
gemont, Quebec

Organ Recitals

DELBERT DISSELHORST, Duke Uni-
versity, October 8: Praeludium in E Minor,
Bruhns; Sonata VI in G Major, S. 530, Bach;
Sonata III in A Major, Op. 65, Mendelssohn;
Gospel Preludes (Book II): Jesus loves me,
Shall we gather at the river, Amazing grace,
Bolcom; Symphonie en trois mouvements,
Hakim.

JANETTE FISHELL, Holy Communion
Lutheran Church, Racine, WI, September
25: Le monde dans l'attente du Sauveur
(Passion-Symphonie, Op. 23), Dupré; Choral
(Symphonie Romane), Widor; Choral in B
Minor, Franck; Toccata, S. 654, Bach; A
Festive Voluntary: Variations on 'Good King
Wenceslas', Gretchen (Faust), Finale (Sun-
day Music), Eben.

JOHANNES GEFFERT, Museum of Art,
Cleveland, OH, October 15: Faust for Or-
gan, Eben.

MARTIN HASSELBÖCK, Museum of
Art, Cleveland, OH, October 29: Variations
on a Recitative, Op. 49, Schoenberg; Adagio
and Allegro in F Minor, K. 594, Mozart;
Organo-nastro, Op. 212, Krenek; Fantasia in F
Minor, Mozart; Improvisation on a submitted
theme.

DAVID JENKINS, College of St. Thomas,
St. Paul, MN, September 25: Fantasia in E-
flat, Saint-Saëns; Suite du Deuxième Ton,
Clérambault; Prelude and Fugue in E Minor,

S. 548, Bach; Forsporgsler-Overtaler, Op.
49, Norholm; Smae Praeludier Nos. 28, 1, 9,
10, 11 (Op. 51), Nielsen; Prélude et Fugue
sur le nom d'Alain, Duruflé.

LEE JESSUP, Oneonta Congregational
Church, South Pasadena, CA, May 21: Pre-
lude and Fugue in E Minor, Bruhns; Lord
Jesus Christ be present now, Lord God now
open wide thy heaven, See the Lord of life
and light, O man bemoan thy grievous sins,
Salvation now has come to us, Bach; Flute
Solo, Arne; Toccata and Fugue, Op. 59,
Reger; Trumpet Voluntary, Clarke; The Way
to Emmaus, Weinberger (with Mary Kay
Beck, soprano); Miniature, Langlais; Caril-
lon, Dupré.

WAYNE MARSHALL, Whiteville United
Methodist Church, Whiteville, NC, Sep-
tember 14: Grand Choeur Dialogue, Gigout;
Benediction Nuptiale, Prelude and Fugue in
C, Saint-Saëns; Pastorale, Franck; Prelude
and Fugue in C Minor, Dupré; Preludio (Un
Ballo in Maschere), Verdi/Marshall; Polonaise
(Eugene Onegin), Tchaikovsky/Marshall;
Toccata in C, Schmidt; Symphonie No. 7,
Widor; Improvisation.

WILLIAM OSBORNE, Denison Univer-
sity, Granville, OH, October 1: Overture to
William Tell, Op. 37, Buck; An Organ Pre-
lude (Adeste fideles), Ives; Canzonetta, Op.
71/4, Foote; Canzonetta, Ives; Fugue in C
Minor, Op. 36/3, Parker; Fugue in C Minor,

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JOSEPH PAYNE, First Presbyterian Church, Ft. Worth, TX, October 17: A Fancie, Byrd; Voluntary in D, Selby; Mennett, KV 576B, Eine kleine Gigue, KV 574, Mozart; An Wasserflüssen Babylon, Fantasie and Fugue in G Minor, S. 542, Bach; *Jesu redemptor omnium, Puer nobis nascitur, Veni Creator*, Verschaeagen; Sonata VII in F Minor, Op. 127, Rheinberger.

DOUGLAS RAFTER, First Baptist Church, Royal Oak, MI, September 30: *Jubilate Deo*, Silver; Gavotte in F, Wesley; Concerto I: Air and Variations, Handel; We all believe in one true God, Suite in D: Aria, Now thank we all our God, Bach; Fountain Reverie, Fletcher; The Colonial March, Mason; Variations de Concert, Bonnet; What God ordains alone is right, Liszt; Prelude in Classic Style, Passacaglia and Fugato, Toccatina on 'A mighty fortress is our God', Young; Scherzo-Toccatina, Nevin; The Bells of Berghall Church, Sibelius; Hymn of Glory, Yon.

STEPHEN RAPP, Christ's Church, Rye, NY, October 22: Praeludium in E-flat, S. 552, Bach; Fantasie, K. 594, Mozart; Variations on the Russian National Hymn, Op. 12, Thayer; Toccata, Decker; Imperial March, Op. 32 (arr. Martin), Nimrod (arr. Harris), Elgar; *Tu es petra*, Mulet.

JOHN C. SCHMIDT, Southwest Texas State University, San Marcos, TX, September 28: Double Fugue on 'God save the Queen', Paine; The President's March, Phile; Cannonade at Yorktown, Bolling; A Fugue or Voluntary, Selby; Minuet, Pelham; Presto, Moller; Variations on *Adeste fideles*, Taylor; Prelude on an Old Folk Tune (The Fair Hills of Eire, O), Beach; Cantilena in G, Op. 71, No. 1, Foote; March (Suite for Organ), Sowerby; In Quiet Mood, Price; Allegretto

(Sonata in E-flat Minor), Parker; Elegy, Still; Variations on 'Come, ye disconsolate', Thomson; Variations on 'America', Ives.

M. BRAMPTON SMITH and JOHN McGOVERN, First Unitarian Universalist Church, Detroit, MI, September 17: Fantasia in D Minor, Hesse; Communion in A, Gigout; Allegretto Villereccio, Fugagalli; Elegiac Prelude, Sortie Breve, Bales; Three Pieces for Organ, Walton; *Danse Macabre*, Saint-Saëns/Dickenson-Lockwood; Poem Mystique on the tune 'Manna', Canzone on the tune *Liebster Jesu*, Purvis; Greensleeves, Vaughan Williams; The Ride of the Walkuries, Wagner/Dickenson-Lockwood.

JAMES STRAND, Southwestern College, Winfield, KS, October 19: Prelude in Classic Style, Young; Variations on *Adeste fideles*, Taylor; Canon, Chadwick; Voluntary, Selby; Variations on 'America', Ives; *The King of Instruments*, Albright; The Star Spangled Banner Concert Variations, Buck.

ANITA EGGERT WERLING, First Baptist Church, Macomb, IL, October 20: Prélude, Communion (Messe Basse pour tous les Temps), Postlude Alléluatique (Messe de la Toussaint), 24 Préludes Liturgiques: Nos. 10, 20, 16, 8, Fugue sur l'Introit *Da Pacem*, Arches: Fantaisie pour Orgue, Noël basque, Thème et Variations sur le nom de VICTOR CONZALEZ, Scherzo, Prière, Lied, Variations sur un Noël angevin (Douze Pièces), Litaize.

GARY ZWICKY, First Christian Church, Sullivan, IL, October 29: *Ein feste Burg ist unser Gott*, Buxtehude; Toccata per l'Elevazione, Frescobaldi; *Meine Seele erhebt den Herren*, S. 648, Fuga sopra il Magnificat, S. 733, Bach; Concerto in G Minor, Graun; Mennett 'The Call of the Quail', Haydn; Vision, Rheinberger; A Song of Sunshine, Hollins; Cantilène improvisée, Tournemire; Bell Benedictus, Weaver; Hymn Prelude on the tune 'Light', Lepke; *Ein feste Burg*, Peeters.

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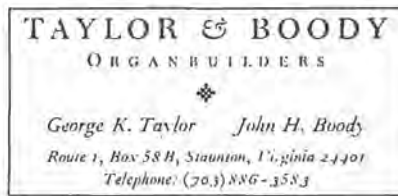
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