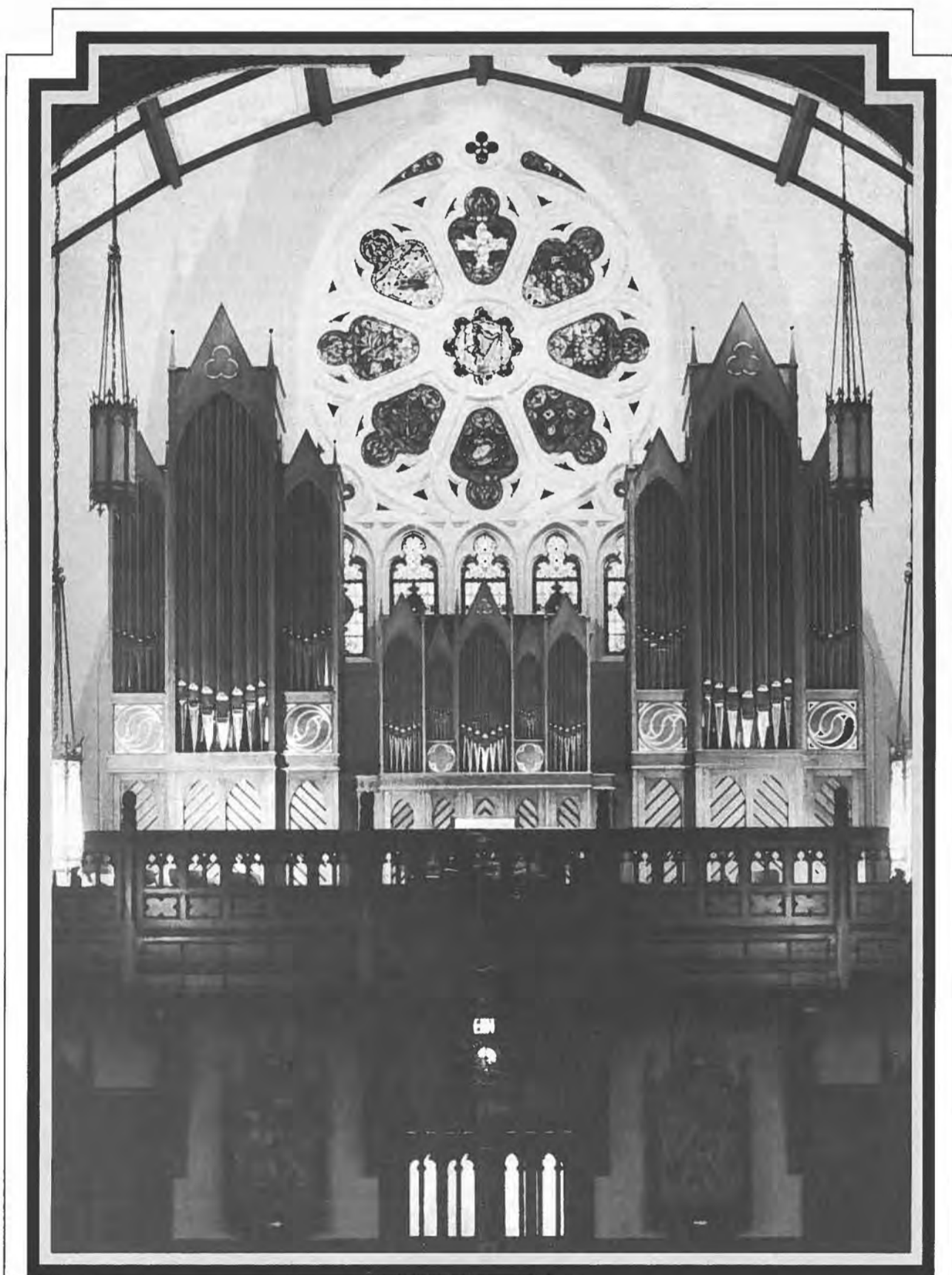


THE DIAPASON

FEBRUARY, 1993



Sacred Heart Cathedral, Davenport, IA
Specification on page 16

Project 2000: A comprehensive Index to The Diapason

by Herbert Huestis

THE DIAPASON has been keeping the pulse of the organ building and playing community for almost a century. With each January issue of THE DIAPASON, an annual index is published, listing authors, subjects, announcements of professional appointments, honors won, and obituaries. In addition, there is a listing of organ builders who have submitted stoplists and photographs for the "New Organs" column.

For the last 20 years, this annual summary of articles, conferences, appointments, competitions, obituaries and new organs has been published. Previously, similar reviews were published in a variety of formats. However, there is no comprehensive index or database of authors, articles and general content for the 83-year-old DIAPASON.

The lack of a complete index is surely vexing to researchers, writers, and others who have an interest in the content of past issues. The need has long been recognized, but making a complete index involves setting up a database and typesetting a table of contents for every issue from 1909 onwards.

The goal of "Project 2000" is to complete a comprehensive catalog of articles and information by the turn of the century. To achieve this goal, we will need volunteer assistance to record this heritage of reporting and publications. We are confident that there are many helping hands that can help complete the job.

Our first step in creating this index was to set up a computer program in which we could enter the data. To those familiar with databases, this is a relatively straightforward task. We started with Ashton-Tate's *Dbase IV*, using "DBF" files which are compatible with most computerized database programs and can accept input from a variety of word processors. In its raw form, input data looks just like a printout of the

review that is published in each January issue.

These word processor files are translated into "database" format and entered into "fields" or categories: *Articles, Reports and Reviews, Appointments, Honors and Competitions, Obituaries, and Organ Stoplists*. Here are some sample entries for each "field" of the database structure. These illustrations show five records entered in a structure that includes some 20 fields.

In the process of setting up a database, we have completed five yearly reviews and will probably finish ten by this publication. To reach our long term goal of a complete index, we are seeking help from volunteers who can devote a minimum of ten hours to the project, and who have access to a word-processor. (It is not necessary to use a database program.) Once a volunteer has signed on, we will send copies of three yearly reviews. We will request that they be typed "on disk" and mailed back to us within one month.

There are other activities within the scope of this project, such as reviewing back issues and sorting out old copies that are not indexed at all. Willing hands and hearts could indeed make a complete *Diapason Index* a thrilling prospect. How wonderful it would be to "call up" issues where E.M. Skinner was sounding off in his feud with G. Donald Harrison—or follow the recital schedules of Louis Vierne, Lynwood Farnam, or Marcel Dupré! One day, we will be able to present stories on the hottest activities that took place 25, 50 or 75 years ago.

Interested? Call Jerry Butera at 708/298-6622 (fax 708/390-0408) or Herb Huestis at 604/946-3952 (fax 604/946-5739). Our computer "E-mail" address is INTERNET: 70771.1047@compuserve.com or CompuServe ID #70771.1047.

YEAR	1980
AUTHSUBJ	Evans, Margaret
TITLE	New Recordings
REPORTER	
MON/PG	Jan 7
002	Feb 7
003	Mar 8
004	May 7
005	Dec 8-9

APPTNAME	Cherwien, David
APPT	Good Shepherd Lutheran
APPTLOC	Minneapolis, MN
MON/PG	Oct 3

HON-NAME	Doerrfeld, Ellen *
HONORS	wins Gruenstein Memorial Competition of CMAA
MON/PG	Jul 3

OBITNAME	Hilliard, Edgar
MON/PG	Jul 4

ORGUILDER	Andover
ORGLOC	Trinitarian Congregational
ORGCITY	North Andover, MA
ORGDESC	2-24 tracker *
MON/PG	Jul 1, 11

THE DIAPASON

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FEBRUARY, 1993
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An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the International Society for Organ History and Preservation

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

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Letters to the Editor

Box Z-A-K

The Claus Workshop, Inc.
"Quality Toys for Girls & Boys"
The North Pole
Arctic Circle, Canada H0H 0H0
December 15, 1992

The chief organ grinder in this establishment—presently engaged in entertaining the overworked elves in our factory at this frantically busy time of year—has drawn our attention to a promising opportunity presented by your offer, in the December issue (p. 21), of the Zimbelstern Adaptor Kit (ZAK).

Since the current economic recession has imposed severe restrictions on our sleigh bell budget, we are prepared to negotiate for the purchase of any pre-owned Zimbelsterns you receive in trade for the kit of "sleigh bells, leather strap, and all connectors." If suitable terms can be arranged, we plan to revoice the "tired old Zimbelsterns" in matched pairs, tuned in major thirds or sixths, and to fit them between the antlers of reindeer in our employ. Not only would this euphonious innovation reduce stress and improve morale around the workshop, but would assist us in locating members of the reindeer team who stray away in search of tastier moss than is available locally.

Would you therefore be interested in forming a partnership in this exciting

new MUZAK project? For starters, we could promote the venture through a singing commercial, set to an all-too-familiar melody:

Zimbelstern, zimbelstern,
zimbel all the way
Oh what fun it is to drive
A Zimbel-fitted sleigh! etc., etc.

Call anytime, except December 24 and 25, when I expect to be out of the workshop.

S. Claus
Managing Director
sc:jh



If you are not already a subscriber, please use the coupon on page 23. If you are a subscriber, please give the coupon to a friend or colleague.

Appointments



Diane Meredith Belcher

Diane Meredith Belcher has been appointed Organist/Choirmaster at Christ Church (Episcopal), Memphis, TN, succeeding John David Peterson. She will direct the church's adult choir and play its mechanical-action Holtkamp organ. Ms. Belcher continues with her recital tours, private organ instruction, and teaching theory at Memphis State University. She is featured on a recording at Girard College, as well as on the newest release of the Memphis Boychoir and Chamber Choir, *Shout the Glad Tidings*.



David Hurd

David Hurd has been appointed as the 1993 Hope Publishing Company Visiting Professor of Church Music at Westminster Choir College, the school of music at Rider College. Hurd will teach a course on composing and arranging for church musicians in the spring semester. A widely published composer of choral, organ and instrumental works, Hurd is professor of church music and organist at the General Theological Seminary and director of music at All Saints Church, New York City.

The Hope Publishing Company Visiting Professorship of Church Music was established to bring leaders in church music to the Westminster campus. Hurd is the first appointment.



Katharine Pardee

Katharine Pardee has been appointed to the faculty of Syracuse University's School of Music, and to the

position of University Organist. She succeeds Will Headlee, who retired last summer after 36 years at the University. Ms. Pardee received her DMA, MM, and Performer's Certificate from the Eastman School of Music, where she was a student of Russell Saunders. The recipient of a Fulbright Grant to Germany, she studied with Michael Schneider in Cologne from 1980-82. She earned her bachelor's degree under George Faxon at Boston University's School for the Arts. Ms. Pardee is represented by the Young Organists Cooperative.

Here & There

The Minnesota Composers Forum has announced The Mighty Kimball Organ Commission Project. The Forum is looking to commission a work for the dedication of the Kimball organ at the Minneapolis Convention Center (to be held January 1-2, 1994). The organ of 122 ranks includes a 5-manual classical console and a 4-manual theatre console. The opportunity is open to all members of the Minnesota Composers Forum. Composers need not be residents of Minnesota. Deadline for applications is March 1. A fee of \$2,500 is offered the selected composer. For information: Philip Blackburn, MCF, 26 E. Exchange St., #200, St. Paul, MN 55101; 612/228-1407.

The Knoxville AGO Chapter will sponsor its 23rd annual Church Music Workshop March 5-6 at the Church of the Ascension, Knoxville. Guests for the workshop include Harald Vogel and Marilyn González. Mr. Vogel will present masterclasses on both days and will play a recital Friday evening on the 43-stop Wilhelm organ at the Church of the Ascension. Ms. González will present a series of sessions on vocal techniques for the volunteer choir singer and a choral reading session. Cost of the workshop is \$60. For information: Prof. John Brock, Department of Music, University of Tennessee, Knoxville, TN 37996-2600; 615/974-3241.

The Organ Society of Queensland, Australia, will sponsor its National Liturgical Music Convention April 18-23 at the World Congress Centre, Melbourne. For information, contact Michael Wood, P.O. Box 112, Ashburton, 3147, Australia; tel (03)885 7785; fax (03)885 8063.

The University of Michigan has announced Historic Organ Tour XXVII to Italy and Switzerland, May 10-25, under the direction of Marilyn Mason. The tour includes visits to Rome, Assisi, Florence, Bologna, Milan, Mont Blanc, Lausanne, Montreux, Lucerne, Zurich, Einsiedeln, Muri, and other cities, and a visit to the Metzler organ factory. For information: Regency Travel, Attn Dan, 209 S. State St., Ann Arbor, MI 48104; 313/665-6122.

The Naples International Organ Competition takes place June 25-27 at the Philharmonic Center for the Arts in Naples, FL, on the Casavert Opus 3690 of 1990, 64 ranks. First prize \$5,000 and winner's recital June 27; second prize \$2,500. Open to organists under age 35. Repertoire for the preliminary taped round includes Bach, *Trio Sonata VI*, S. 530, last movement, and Franck, *Choral I in E Major*. The final round consists of a one-hour recital to include the Bach *Fantasia and Fugue in C Minor*, S. 542. Judges include Michael Corzine, David Higgs, Michael Murray, Harold Psypher, and Thomas Trotter. For information: James Cochran, Naples International Organ Festival, Philharmonic Center for the Arts, 5833 Pelican Bay Blvd., Naples, FL 33963; 813/597-1111; 813/592-5398.

The Fédération Francophone des Amis de l'Orgue will organize its 10th

congress July 10-15 in Paris. The program will feature 20 organs in Paris, La Villette, Meudon, Nogent-sur-Marne, Villiers-le-Bel, and Viry-Châtillon, with the participation of 18 recitalists, and visits to two organs under construction by Daniel Birouste and Jean Renaud. For information: FFAO, Secrétariat Général, 35, quai Gailleton, 69002 Lyon, France.

The 30th Early Music Festival, Bruges, Belgium, takes place July 24-August 8. The Musica Antiqua Festival will include an Early Music Competition (July 24-31) for voice, melody instruments, lute and ensemble; an exhibition of instruments, scores and recordings; interpretation classes, lectures, recitals; and lunchtime and evening concerts. For information: Festival Office, C. Mansionstraat 30, B-8000 Brugge/Belgium; tel (0)50/33 22 83; fax (0)50/34 52 04.

The Lahti Organ Festival will sponsor an International Organ Competition July 27-August 3. The competition is open to all organists under 33 years of age, and will take place on the 52-stop 4-manual Virtanen organ at the Church of the Cross in Lahti. The program includes cassette, first, second and final rounds. First prize is 50,000 Finnish Marks. The jury includes Hans-Ola Ericsson, Kari Jussila, Ludger Lohmann, Olli Porthan, Daniel Roth, Wolfgang RübSam, and Gillian Weir. For information: Lahti Organ Festival, Kirkkokatu 5, SF-15110 Lahti, Finland; tel +358 13 823 184; fax +358 18 832 190.

The International Summer Organ Conservatoire, directed by Nigel Allcoat, takes place August 1-12 at St-Antoine L'Abbaye, France. The Abbey Church houses a large 4-manual organ built by Scherrer in 1748 and reconstructed by Bernard Aubertin. The classes offered this year include French Classical by Norbert Petry; Bach and the French influence by Ewald Kooiman; English Baroque and Improvisation by Nigel Allcoat; and Organ Scholars' Hot House by Magnus Williamson; in addition to concerts and lectures. There will be places for about 30 players plus a further eight for the Scholars' Course. For information: The Director I.S.O.C., Nigel Allcoat, 6 Aston Lane, Burbage, Hinckley, Leicestershire LE10 2EN England; tel & fax 0455 632464.

Sieglinde Ahrens is featured on two new CD recordings of music by Petr Eben on the Multisonic label. No. 31 0097-2 includes *Laudes*, *Two Choral Phantasies*, and *Landscapes of Patmos*, and features percussionist Martin Lenniger. No. 31 0098-2 includes *Sunday Music*, *Small Choral Partita*, and *Chagall Windows*, with trumpeter Rudolf Lodenkemper.

Duo organists Elizabeth and Raymond Chenault performed the opening concert of the St. Paul Fine Arts Series at St. Paul United Church of Christ in Belleville, IL. The program featured works the duo has commissioned or arranged. The Chenaults are represented in North America by Phillip Truckenbrod Concert Artists, Hartford, CT.

Delbert Disselhorst is featured on a new CD recording, *Organ Works of Rorem and Pinkham*, on the Arkay label (AR6123). The program includes *Organbooks I, II, and III* of Rorem, and *Proverbs of Pinkham*, played on the Noack organ at Sacred Heart Cathedral, Davenport, IA. For information: Arkay Records, 5893 Amapola Dr., San Jose, CA 95129.

Igor Kipnis is the host of *The Classical Organ*, a 13-part series of in-concert performances by organists of Spain, Germany, Czechoslovakia and the U.S., broadcast on public radio stations nationwide. Eleven of the 13 programs were recorded on the Flentrop organ at Harvard's Busch-Reisinger Museum;

other venues include Duke University and Stanford. *The Classical Organ* is a production of WGBH Radio Boston, and made possible by a grant from The Island Fund. For information: 617/492-2777.



John La Montaine

Fredonia Discs has announced the release of three compact discs of works by composer John La Montaine. A *Christmas Bouquet* features *The Nine Lessons of Christmas* and *Of That Hallowed Season* by La Montaine, along with *Yuletide Echos for Organ* by Paul Siffer (FDCD-14, \$14.95 plus shipping). *Wilderness Journal*, op. 41 (based on writings of Thoreau) and *Incantation for Jazz Band*, op. 39, are featured on FDCD-12 (\$14.95 plus \$2.50 shipping). *The Well-Tuned Keyboard* features Bach's *WTC II* in unusual arrangements for electronic keyboard performed by La Montaine (FDCD-13, 2-disc set, \$24.95, plus \$3.50 shipping). For information: Fredonia Discs, 3947 Fredonia Dr., Hollywood, CA 90068; 213/851-3043.



Marian Ruhl Metson

Marian Ruhl Metson is featured on a new CD recording, *Cook 'n Bacon*, on the Raven label (OAR-210). The disc includes Ernst Bacon, *Spirits & Places* and *Trumpet Tune*, and John Cook, *Fantasy on a Scottish Hymn Tune*, *Martyrs*, *Variations on Alles ist an Gottes Segen* and *Improvisation on Veni Creator Spiritus*, played on the Bozeman-Gibson organ at St. Paul's Episcopal Church, Brookline, MA, and the Bozeman organ at Eliot Congregational Church, Newton, MA. Available for \$14.98 plus \$1.85 postage from the Organ Historical Society, P.O. Box 26811, Richmond, VA 23261.

Opus One has issued a new CD recording, No. 155, featuring organists Lawrence Moe and David Shuler, the Scripps Javanese Gamelan of the University of California, and the University of California Symphony. The program includes Felciano, *In Celebration of Golden Rain*; Retzel, *Horae-A Cycle for Organ*; and Felciano, *Concerto for Organ and Orchestra*. For information: Opus One, Box 604, Greenville, ME 04441.

Randy L. Neighbarger is the author of *An Outward Show: Music for Shakespeare on the London Stage, 1660-1830*, published by Greenwood Press. The book discusses music used in produc-

tions during the 170-year period from the Restoration to about 1830, a time when Shakespeare's plots and poetry were updated to meet popular taste, as was the repertoire created to enhance the plays. Included are settings of Shakespeare's song lyrics, other original texts, and added non-Shakespearean texts, as well as incidental music, masques, operas, and afterpieces based on the plays. Numerous musical examples illustrate the text, and scores of Shakespearean music by Arne, Boyce, Leveridge, Vernon, Weldon and others are reprinted. Dr. Neighborger, a writer and musicologist, has been a music director for theatre and radio, and a contributor to THE DIAPASON. For information: 203/226-3571.

David Schrader is featured on a new CD recording, *J.S. Bach Fantasias & Fugues*, on the Cedille label (CDR 90000 012). The program is played on the Jaekel organ at Salem Lutheran Church in Wausau, WI, and includes BWV 570, 542, 575, 562, 572, 578, 563, 579, 537, 577, 564, and 590. For information: Cedille Records, 1250 W. Grace St., Suite 3F, Chicago, IL 60613.

Friends of the Wanamaker Organ, the recently formed society dedicated to the preservation of the famous Philadelphia organ, has announced the appointment of its advisory committees.

Serving on the National Advisory Board are David Arcus (Duke University), Michael Barone (Minnesota Public Radio), William F. Brame (Goulding & Wood), Ray Cornils (Portland Municipal Organist), James Dale (U.S. Naval Academy), Thomas Hazleton (Allen Organs, Inc.), Douglas R. Major (Washington National Cathedral), impresario Karen McFarlane, Michael Murray (Telarc International), Thomas Murray (Yale University), Orpha Ochse (Whittier College), Tokugoro Ohbayashi (Jubal Limited, Tokyo, Japan), Daniel Roth (Saint-Sulpice, Paris), Rollin Smith (Brooklyn, NY), Frederick Swann (The Crystal Cathedral), and William T. Van Pelt (Organ Historical Society).

Serving on the Technical Advisory Board are organbuilder Jack Bethards (Schoenstein & Co.) and restorers Nelson Barden (Boston University), Anthony Bufano and Douglass Hunt (both New York City).

Friends of the Wanamaker Organ consists of a group of private citizens, not affiliated with John Wanamaker/Woodward & Lothrop, Inc., who are seeking to encourage the preservation and musical mission of this National Historic Landmark in Philadelphia's

John Wanamaker department store. The Friends' Philadelphia-based Executive Committee consists of Ray Biswanger, Brantley A. Duddy, Colvin Randall and Michael Stairs. Wanamaker organ curators Nelson E. Buechner and Peter van der Spek, and Wanamaker organist Peter Conte are Honorary Friends. The Society publishes *The Stentor*, a quarterly publication, with dues of \$12 per annum.

For information: Friends of the Wanamaker Organ, 2803 St. Mary's Rd., Ardmore, PA 19003-2006.

The Organ Historical Society has announced several new releases. *Historic Organs of New Orleans* is a 2-CD (or 2-cassette) set featuring 17 historic organs from the Bayous to Natchez (\$22.95). *The E.M. Skinner/Aeolian Skinner Opus List* was compiled and annotated by Allen Kinzey and Sand Lawn; 196 pages, \$15.95. *The Art of Transcribing for the Organ*, by Herbert F. Ellingford, was first published in 1922; 158 pages, 79 musical examples, \$27.95. *Choir Accompaniment (Illustrations in Choir Accompaniment with Hints in Registration)*, by Dudley Buck, is a reprint of the 1905 edition; 184 pages, 177 musical examples, \$29.95.

For information: The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; 804/353-9226.



Methuen Memorial Music Hall organ

The Methuen Memorial Music Hall, Methuen, MA, presented a series of 18 weekly recitals June 3-September 30, its 47th season. The series included Elaine Warner Chard, James Busby,

Eugene Hancock, John Skelton, Peter and Kirsten Kolling Langberg, Max Miller, Mark Steinbach, Peter Edwin Krasinski, Ronald Ebrecht, Philip Scriven, Lawrence A. Young, David Mulbury, Thomas and Carol Foster, George Butler, Victoria Wagner, Wilma Jensen, Ludger Lohmann, and Robin Dinda. Total series attendance was over 3,500, an 8 per cent increase over 1991. Frederick Swann and Peter Sykes were presented in two additional Sunday afternoon recitals to benefit the Music Hall's Restoration Fund. An audio cassette of selected highlights from the 1992 season is in production. For information: Methuen Memorial Music Hall, Inc., Edward Sampson, President, 38 Chestnut Ct., North Andover, MA 01845-5320.

A new artist-in-residence program began at Washington Cathedral on December 1. The program is designed so that artists with skills pertinent to the Cathedral may be available on-site for one year to welcome and visit with the public while at work in the former carvers' shed. The first participant in the program is local sculptor Jay Hall Carpenter. For over 16 years Carpenter has sculpted gargoyles, angels, and other stonecarvings that adorn the Cathedral. While in residence at the Cathedral, he will be working on boss stones for the nave ceiling that illustrate the Book of Common Prayer. For information: 202/537-6207.

The Massey organ at the Chautauqua Institution, Chautauqua, NY, has been removed from its place in the Amphitheater for cleaning, repair, and reconstruction. Reinstallation will take place between February and June, 1993.

Built by the Warren Church Organ Company of Woodstock, Ontario, in 1907, the organ was a gift of the Massey family of Toronto. It is one of five remaining outdoor organs installed in amphitheaters or band shells in the United States. It is the largest of the five and the second oldest in respect to continuous service.

A variety of 1993 Amphitheater events will feature the reconstructed organ. Its debut on Sunday, June 27 will feature a dedication, a piece for organ and band with the U.S. Army Field Band, and an organ recital. More information is available from The Chautauqua Institution, Chautauqua, NY 14722.

Douglass Boulevard Christian Church has announced the publication

of *Soli Deo Gloria*, Second Edition, a collection of hymn texts by Carolyn Lott Monohan. The hymnal was originally commissioned by the church's Fine Arts Committee for the 1989 Festival of Fine Arts. Individual copies may be purchased for \$10 each from Douglass Boulevard Christian Church, 2005 Douglass Blvd., Louisville, KY 40205; 502/452-2629.

Hal Leonard Publishing Corporation has announced the release of *Frammenti* by Karel Husa, and *Voyage* by Dan Locklair. *Frammenti* (in three movements) was taken from Husa's *Concerto for Organ and Orchestra* at the suggestion of the work's first soloist, Karel Paukert, who premiered both works in 1987; 50481212 (Associated).

Voyage was commissioned by the AGO for its 1992 national convention in Atlanta. In one movement with four sections, duration 15'30"; 50481761 (E.C. Kerby).

For information: Hal Leonard Publishing Corporation, 7777 W. Bluemound Rd., P.O. Box 13819, Milwaukee, WI 53213.

Oxford University Press has announced the publication of *New Hymns for the Life of the Church: To Make Our Prayer and Music One*, music by Carol Doran, words by Thomas H. Troeger.

Nunc Dimittis



Russell Saunders

Russell Saunders, professor of organ and co-chair of the keyboard department at Eastman School of Music, died December 6, 1992. Saunders, 71, suffered a heart attack while attending a concert.

A native of Iowa, Saunders received his bachelor's, master's, and doctoral degrees from Drake University, where he studied with Frank Jordan. He had also studied with Arthur Poister and Helmut Wacha, the latter while on a Fulbright Scholarship, and had done extensive masterclass study with Marie-Claire Alain, Anton Heiller, Luigi Tagliavini, and Harald Vogel. He had studied harpsichord with Maria Jager and choral conducting with Kurt Thomas.

Before his Eastman appointment in 1967, Saunders was chairman of the Department of Church Music at Drake University and organist and music director of its campus chapel. He was on the Drake faculty from 1949 to 1967. On the occasion of his 70th birthday, Saunders received congratulations in a tribute from James Moeser, president of the ACO, printed in the October, 1991 issue of *The American Organist*. He was honored with the University of Rochester's 1986 Eisenhart Award for Excellence in Teaching and the 1986-87 University Mentor Award.

Saunders is survived by his mother, Mrs. Hazel Saunders of Montezuma, IA. A tribute will appear in the March issue of THE DIAPASON.

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Brendan Hearne has announced the release of *The Canterbury Tradition: The Choir of Canterbury Cathedral* on the York Ambisonic label (York CD 116). The recording features the Choir of Canterbury Cathedral, David Flood, Organist and Master of the Choristers, Michael Harris, organist, in works by Fauré, Davies, Ives, Walton, Tippett, Purcell, Barnby, Turle, Knight, Gibbons, and Mendelssohn. For information: Brendan Hearne, P.O. Box 66, Lancaster, England LA2 6HS; tel (0524)823020.

Greenwood Press has announced the release of *A Glenn Gould Catalog*, compiled by Nancy Canning (Discographies, Number 50, ISSN 0192-334X). The volume documents Gould's career

as pianist, conductor, broadcaster, writer, and producer. Primarily a discography, it lists recordings by composer in the Main Catalog providing detailed information on producer, release date, location, matrix number, album, catalog source, and various notes. Other sections provide cross-references, a bibliography of Gould's published writings, a note on writings about Gould, and an index: 272 pages, \$47.95, from Greenwood Press, 88 Post Rd., W., Box 5007, Westport, CT 06881; 203/226-3571.

Canada's first modern tracker organ is getting a new home. **Hellmuth Wolff et Associés, Ltée**, of Laval, Québec, has been engaged to move the **Rudolf von Beckerath** organ from the former Queen Mary Road United Church, Montréal, to St. Andrew's-Dominion-Douglas Church, Westmount (Montréal).

The arrival in 1959 of this 26-stop organ is generally considered to mark the beginning of the "Organ Reform" in Canada. In over thirty years since its installation, the organ has served in the formation of countless young organists,

under the guidance first of Kenneth Gilbert and later of John Grew.

Upon the closing of Queen Mary Road United Church, the organ was purchased by St. Andrew's-Dominion-Douglas Church, thanks to the efforts of music directors Margaret and Raphael de Castro and of committee co-chairpersons, Dr. Kenneth Bentley and Margaret Stronach. The organ is to be re-installed in the spring of 1994. The two manual divisions will remain entirely unchanged. However, the pedal stops, which formerly stood within a chamber, will be housed in new towers, in the style of the original Beckerath casework. Two new stops, a 16' Principal of tin and a 16' Posaune, will be added.

This is the Feast—Music of Richard Hillert is the title of a new CD recording by the **Schola Cantorum of St. Peter's in the Loop** (Chicago), directed by **J. Michael Thompson**. The recording features 22 selections by Dr. Hillert, including anthems, canticles and instrumental pieces. Available for \$15 (cassette \$10) from: Canticle, P.O. Box 5894, River Forest, IL 60305.

The **Association of Lutheran Church Musicians** has announced the publication of *Cross Accent*. The semiannual journal will contain articles on theology and aesthetics as well as practical aspects of church music, reviews, interviews, reports, and advertisements. The staff includes Philip Gehring, editor, Mark Bighley, Delores Bruch, Gerhard Cartford, Philip Pfatteicher, and Paul Westermeyer. The ALCM will continue to publish the bimonthly newsletter *Grace Notes*.

The ALCM will hold a national conference July 11-15 in Minneapolis, MN. For information: 1-800/624-ALCM.

The **Westminster Choir, Joseph Flummerfelt, conductor**, is featured on a new CD recording, *O Magnum Mysterium*, on the Chesky label (CD 83). The choir, with organist Nancianne Parella, sings 16 selections by Bainton, Britten, Victoria, Poulenc, Davies, Messiaen, Mozart, Duruflé, Byrd, Foss, Verdi, Bruckner, Stravinsky, Brahms, Parry and Lutkin. (TT: 69:59) For information: Chesky Records, Inc., P.O. Box 1268, Radio City Station, New York, NY 10101.



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Carillon News by Brian Swager



Eddy Mariën and St. Martin's Church in Meise, Belgium

Profile: Meise, Belgium

Meise, a small Flemish town just north of Brussels, Belgium, is the site of the national botanic gardens. The St. Martinuskerk is in the center of town, and its 95-foot tower houses a 47-bell carillon. The bell chamber is enclosed, with small louvered openings. The bells were cast in 1951 by Marcel Michiels, Jr. of Doornik, Belgium. The bourdon weighs 1,650 pounds, sounds G (a fourth below middle C), and is keyed to C (an octave below middle C); hence, the carillon transposes up a fifth. The compass of the four octave carillon is C, D, E, and chromatic from there up to c².

The keyboard is the old Flemish standard type, built by Désiré Somers. The four heaviest bells serve also as swinging bells. There is a large revolving drum which, when activated by the mechanical clock, plays the carillon automatically. Jef Rottiers was carillonneur of Meise from 1951 until his death in 1982. He was succeeded by his step-son, Eddy Mariën, who is also the assistant carillonneur of Mechelen, Belgium. Special concerts are given on holidays, and there is a weekly summer series in May, June, August and September on Sunday evenings.

Harpichord News

Under the auspices of the Oxford University Faculty of Music, Jane Clark, London harpsichordist and scholar, presented a Couperin Week, 12-17 July, 1992. During this time Miss Clark played all four books of the Couperin *Ordres* (using the Jean Goermans instrument of 1750 in the Bate Collection), presented a paper on the background and influences in Couperin's life, and led a general discussion.

A 22-page booklet containing Clark's information on the social background and the meanings of the titles in Couperin's harpsichord works has been published by the Bate Collection. The result of a lifetime search for information bearing on the sometimes-elusive references found in these volumes, Jane Clark's pamphlet is the most comprehensive presentation of historical and social references yet assembled, and she has accomplished this in concise and non-fanciful prose.

François Couperin: Pièces de Clavecin, The Background by Jane Clark is available from the Bate Collection of Musical Instruments, Faculty of Music, University of Oxford, St. Aldate's, Ox-

ford OX1 1DB, England. The price is 3 pounds (plus 1 pound for airmail postage). Order, attention of Jeremy Montagu, Curator.

—Virginia Pleasants and
Larry Palmer

American Institute of Organbuilders

The 1992 AIO convention was held October 4-7 at the newly restored Benson Hotel in Portland, OR. The six lectures, one panel discussion and seven informal "table talk" demonstrations were well prepared with the needs and interests of the professional builder in mind. Participants visited six Portland organs in addition to shop tours at Marceau & Associates and Bond Pipe Organs. A post-convention tour to Seattle featured seven organs, including the 1871 Father Willis organ at St. Joseph Catholic Church, an 1887 Kilgen, and the large Flentrop at St. Mark's Cathedral.

Sunday's field trip to the 51-rank Wurlitzer at The Organ Grinder pizza parlor concluded a full day of on-your-own sight seeing in and around Portland. Matthew-Michael Bellochio's lecture on mechanical action design was an informative sequel to his presentation at the Hartford AIO convention. Paul Fritts' lecture on reed design and construction featured an excellent series of slides and CD excerpts that documented organs and shop techniques. Jack Bethards' two-part lecture on bookkeeping and preparing estimates and proposals emphasized the importance of establishing a simple filing system and a formula that allows an owner to develop a pricing structure based on company overhead costs.

The 54-stop Rosales organ at Trinity Episcopal Church was featured on Monday in a lecture/slide presentation by Manuel Rosales, a brief demonstration of various stop combinations, and an evening recital by David Higgs. The Tuesday panel discussion entitled "Have We Answered the Eclectic Organ Question?" was moderated by Edward Hansen and included panel members George Bozeman, Jr., Lee Garrett, Carole Terry, and Thomas Wood.

At the closing banquet, President Michael Quimby presented certificates of appreciation to convention committee members René Marceau (chairman), Mary Marceau (treasurer and accommodations), Clifford Fairley (program), William Schuster (registrar and publicity), Charles Ford (brochure), Mark Dahlberg (exhibits), and Tim Drewes (tours). Four organbuilders who successfully completed the AIO examination received their certificates: Robert Vaughan, Peter Duys, Sebastian Gluck, Michael Morris, and Duane Prill.

—Howard Maple

Music for Voices and Organ

by James McCray

Lent and Holy Week music

This is how we can think of the Cross without being plunged into despair and into loathing of the human race. As St. Paul said, "The Son of God, Jesus Christ . . . was not Yes and No; but in him it is always Yes. For all the promises of God find their Yes in him." (II Cor. 1:19-20). Among the many other things that this passage—unusually condensed even by Paul's standards—conveys is the affirmation that Christ incarnate is God's "YES!" exactly in the sense in which the "YES!" has proved to be the goal of true communication.

Eric Routley
The Divine Formula

Christmas and Easter, the two main events of the Christian year, are preceded by periods of waiting (Advent and Lent). We are given time to think about these momentous phenomena, and are placed in a position of anticipation to heighten our awareness of them. Both are enveloped in tragedy and joy. At Christmas the tragedy occurs in the period following the birth when King Herod murders the children of Israel in an attempt to eliminate the new-born King. Easter's tragedy unfolds prior to the resurrection, and is in fact, a central part of the season.

Lent and Holy Week move through diverse places such as the desert, the city, Golgotha, and finally the tomb. Although the climax is Easter morning, the greater part of this period is given to more pensive thoughts, yet contrasts exist. The music of Holy Week ranges from the celebrative, festive Hosannas to the lamenting, poignant *Stabat Mater* (There at the cross she stands).

Lent's messages often are less obvious. The texts sometimes tend to be more cryptic. For example, the Lenten carols, *White Lent* and *Mothering Sunday*, require careful reading to attain understanding. The latter refers to a 19th-century custom of having children who had left home return to visit their mother on the fourth Sunday in Lent; at least one would take care of the house allowing the mother to be free to attend church. More common texts, however, tend to be concerned with learning the lessons of Christ and with a general mourning of our sins.

Ash Wednesday occurs on February 24. As the dark winter days give way to later sunsets and warmer temperatures, it is time to go into that "other" period of waiting, Lent. The reviews this month offer a view of various phases of the Lenten/Holy Week music.

Passion of Our Lord according to St. Matthew, John Bertalot. SATB, various soloists, congregation and organ,

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Augsburg Fortress, 11-10275, \$2.25 (M+).

The majority of the soloists are men with the bulk of the material for the two narrators (Tenor and Bass). Several of the choir's settings also use only male voices. Most of the choral singing is in a hymn style with little counterpoint, but one movement has a chant character. The music generally is not difficult and will be of use to those groups having a large number of men.

Miserere mei, Deus, William Byrd (1543-1623). SATBB unaccompanied, Oxford University Press, TCM 26, no price given (M+).

The music is contrapuntal with no expression or dynamic markings. The text is taken from Psalm 51: "Have mercy upon me, O God, according to thy loving kindness; according to the multitude of thy tender mercies, blot out my transgressions." Only a Latin version is provided for performance. Typical Renaissance style.

O Jesu Christ, meus Lebens Licht (O Jesu, Lord, Thou Light of Life), J.S. Bach (1685-1750). SATB, 2 treble instruments and organ (or winds or strings), Theodore Presser, 312-41571, \$1.40 (M).

This is often listed as Cantata 118, but is less than five minutes' duration and in a single movement. Bach scored it two ways, one for inside and the other for outside (funeral services). The two treble instruments have separate parts in C and B[♭] included at the end of the choral score; the other instruments that may be used instead of organ are available on rental from the publisher. The editor, Robert Ross, has provided a useful edition of this wonderful Bach setting. Highly recommended, especially for church choirs.

In Gethsemane, David H. Williams. SAB and organ, Augsburg Fortress 11-10290, \$.90 (E).

Designed for small church choirs, this quiet anthem tells the Gethsemane story. The music for singers and organ is very easy and straightforward with one verse for SA, one primarily in unison, and the last one for the men with women humming.

When I Survey the Wondrous Cross, Lowell Mason, arr. by George Fink. SATB and piano, Carol Press, CP1074, no price given (E).

This is essentially a homophonic hymn that modulates. Each modulation is preceded by a very brief piano measure to facilitate the key change.

Requiem in C Minor, Michael Haydn (1737-1806). SATB, SATB soli, chamber orchestra and organ, Carus-Verlag 50.321/03 (Mark Foster Music Co.), no price given (D-).

This extended 45-minute Requiem in Latin was written for Archbishop Sigismundo in a two-week time span. The orchestra has no violas, but includes trumpets, trombones, timpani and continuo. There are nine movements and the soloists appear in seven of them, usually interspersed among the choral writing which is extensive. In Salzburg, two organs were used at that time for church music, one for the soloists and one for the tutti areas. Haydn wrote more than one Requiem, and this one, according to the editor Charles Sherman, is the "first product of Haydn's full maturity." Excellent edition and repertoire for a mature choir.

Out of the Depths have I Cried to Thee, Keven Oldham. SATB, soprano or tenor solo, organ, and harp, Neil Kjos Publisher, Ed J11, \$1.25 (M+).

Although somewhat repetitive, this is an interesting setting of Psalm 130. The separate harp part is included with the score. Music for organ and harp is rare, and the combination offers an unusual yet attractive accompaniment for choral singing. The music grows to a loud choral unison punctuated by harp glissandi and then returns to the calm

opening. Some high vocal ranges are used in the soprano and tenor sections.

Ad Dominum cum Tribularer (In my distress I cried unto Jehovah), Antonio Lotti (1667-1740). SATB and organ, C.F. Peters Corp., #67338, \$2.75 (M).

This scholarly edition by Ralph Hunter features both Latin and English performance texts. The organ follows the appropriate performance practice of doubling the voices (manuals only). This extended motet (Psalm 119) has several sections, is contrapuntal, but not overly difficult. Typical of his style.

De Profundis (Out of the Depths), Jan Dismas Zelenka (1679-1745). SATBBB, AT soli, chamber orchestra, and organ, Carus-Verlag 40.064 (M+).

Zelenka, contemporary of Bach, has been enjoying renewed interest, thanks in part to the excellent editions of his music published by Carus-Verlag. This 15-minute motet setting features three trombones, two oboes, and strings and is divided into six movements which add a brief Requiem and Gloria Patri to the traditional Psalm 130. Both Latin and English texts are given for performance. Generally the movements are short. Wonderful music that will be

most useful for the Lenten season. Highly recommended.

Agnus Dei (Lamb of God), Charles Wuorinen. SATB and organ, C.F. Peters Corp. #66930a, \$1.00 (D).

Wuorinen represents the more cerebral wing of composers; his dissonant, challenging music usually has an intense internal emotional spirit—this movement from his Mass for the Restoration of St. Luke in the Fields in no exception. The organ has brief interjections with the emphasis on the contrapuntal, chromatic lines that weave independently into dissonant chords. This setting will require an advanced choir of fine singers.

Book Reviews

The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538, by Watkins Shaw. Oxford: Clarendon Press, 1991. 445 pages. \$95.00.

Since the Middle Ages, Anglican cathedrals have played a major role in

shaping the musical heritage of Britain, both as a stimulus to its major composers and as a source of musical activity and appreciation for ordinary people. While the greater part of the music produced by church composers elevated religious worship to a high art, the creative output of leading church musicians has transcended changes in religious dogma and orientation to become a part of the British national treasure. The cathedral organists and choirmasters of the past contributed to the preservation of this tradition by performing and interpreting the music of their contemporaries and by revising works of earlier composers. Those cathedral organists who were prominent musicians of their time made significant contributions to the musical life of society, just as their counterparts do today.

This book provides chronological accounts, beginning in the mid-16th century, of the lives and times of organists who held positions in the Chapel Royal; 48 cathedrals of England and Wales; the collegiate churches of Westminster Abbey and St. George's Chapel, Windsor; academic choral foundations at Cambridge, Eton, Oxford, and Winchester Colleges; and in three cathedrals in Ireland. It exceeds the scope of the



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pioneer work on the topic, *Cathedral Organists Past and Present* by John E. West (Novello, 1899), by the direct attention paid to original historical sources, chiefly the archives of cathedrals and other institutions, along with the addition of other relevant information from secondary sources.

In general, the biographical accounts of each organist's tenure and his contributions to cathedral work are supplemented, where relevant, by information about his family, education and qualifications, peer relationships, and personal character. The detail provided is not directly proportional to each organist's importance, but simply reflects the amount of available evidence and the need for interpretative commentary. There are over 900 biographies in the book, ranging in length from a few lines to several pages, and many of them make fascinating reading, indeed.

The names of many of the organists at the Chapel Royal from the 16th to the 18th centuries are known to the professional or general musical public: Tallis, Byrd, Bull, Gibbons, Blow, Purcell, Clarke, Boyce. Some of these—Gibbons, Blow, and Purcell, in particular—also held appointments at Westminster Abbey or elsewhere. While most of the organists in the cathedrals have not achieved lasting recognition, others—Thomas Morley, Samuel Sebastian Wesley, Harvey Grace, Norman Cocker, and Christopher Dearnley, among the cathedral organists, and Sir Charles Villiers Stanford, Sir John Stainer, Sir David Willcocks, Philip Ledger, Peter Hurford, and Stephen Cleobury, in the academic foundations—are known to us today for their achievements in a variety of contexts.

As a member of a highly specialized community, the organist did not always occupy a central position in the musical affairs of the cathedral. In the time of Henry VIII, while the organ was a recognized element in musical worship, the job of organ playing frequently was assumed by the master of the choristers, often a member of the minor holy orders. The practice varied considerably: while the formal separation of the duties of the organist from those of the "vicar choral" dates from some cathedral statutes in Stuart times, in some contexts the lack of official recognition of an organist persisted until the 19th century. At the present time, while provision for the separate posts of organist and choir director is common, the designation "master of the music" has emerged in recent statutes to describe the duties of the organist.

The financial compensation received by cathedral organists over the centuries rarely exceeded a level required for

a modest subsistence. In the 16th century, a vicar choral at St. Paul's Cathedral received a "derisory" additional stipend of 2s. per annum for playing the organ, while a lay vicar at Chichester Cathedral received 23s. 4d. for "beating the organs." William Byrd received £6. 13s. 4d. yearly, a sizeable amount for a young man of about 20 years of age. However, in the mid-19th century, one enterprising Ely Cathedral organist had developed such an extensive teaching practice in the surrounding area that his income at the time was thought to be in the four figure range, even higher!

In addition to their regular cathedral duties, many of these organists arranged musical festivals and conducted local choral, chamber music, or orchestral societies. Some of them edited collections of musical works, while others authored scholarly or practical books on the organ, church music, choral training, and music theory. Samuel Sebastian Wesley, the foremost English organist of his day, expressed the frustrations of his work and the lack of recognized status of a cathedral organist in several literary manifestos.

The careers of some organists were marked by interpersonal frictions, professional conflicts, and social misdemeanors of various sorts, often resulting in admonition, suspension, or dismissal. Among the more colorful sins Dr. Shaw has uncovered and included in these brief biographies are keeping a disorderly alehouse, debauching the choirmen, calling King William a pickpocket, disgraceful conduct (his name was "Mudd"), beating and wounding a choir member, receiving kickbacks from the organ builder, and threatening to murder the Dean. There were charges of incompetency, such as poor technique, playing too fast or too slow, refusing to use the pedals ("I never learned to dance," complained one), altering the liturgical format, and allowing the organ to fall into a state of disrepair. A Chapel Royal organist was attacked in the press in 1838 for intruding a dominant seventh into the Sanctus of Croft's Service.

This impressively researched book, over a dozen years in preparation, exhibits the highest standards of documentation and scrupulous attention to historical detail. At the same time, the anecdotes of the achievements, failures, and personal tribulations surrounding the careers of many of the musicians provide both humanistic and sociological insights into the nature of one of the longest established professions in British musical life. Henry Purcell's epitaph might serve as an appropriate memorial for other cathedral organists through the ages:

Applaud so great a guest, celestial pow'rs,

Who now resides with you, but once was ours;

Dy'd? no he lives while yonder organs sound,
And sacred echos to the choir rebound.¹

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

1. Free translation of the Latin inscription over his grave in Westminster Abbey by John Hawkins, *A General History of the Science and Practice of Music* (1853).

New Recordings

Mikael Wahlin plays late Romantic organ music (Organ of the Jacobskyrka, Stockholm, Sweden). Dupré *Trois Préludes & Fugues* op. 7; Fleury *Prélude, Andante et Toccata*; Krenek *Sonata* op. 92/1; Reger *Moment Musical* op. 69, no. 4; *Introduktion & Passacaglia F-moll* op. 63, nos. 5 & 6; Jongen *Petit Prélude; Toccata* (Caprice Records compact disc CAP 21404).

Born in 1960, Mikael Wahlin is a young Swedish organist who won First Prize in the prestigious St Albans International Organ Competition in 1989. His pedigree is excellent, having studied with Hans Fagius and Hans-Ola Ericsson in Sweden, and David Sanger (himself a former winner of the St Albans competition) in London. The work of several expert hands—including Åkerman (1862) and, most recently, Marcussen—have contributed to the instrument, whose handsome case dates from 1746. It makes a fine sound, and is situated in an appropriately complementary acoustical setting.

A common *cri de coeur* is that competition winners are often nerveless, purely technical players. Indeed, the fingers of many don't seize up on the big night in front of an audience and a overwhelmingly famous jury—but, on the other hand, their playing never develops or matures beyond the purely competent after the results are announced and the prizes awarded. However, every now and then, a player emerges who is quite exceptional, as a glance at the list of past winners of international competitions will show.

If this disc is anything to go by, then Mikael Wahlin is one of those exceptional players. This is a demanding program—not just from the point of view of hitting notes—which Wahlin handles with commanding musical aplomb and rock-solid control. His performances are shot through with musicianship, verve, and understanding. The repertoire is interesting and varied, steering a finely-judged course between the Scylla of the hackneyed and the Charybdis of the preciously arcane. Jongen's scintillating *Toccata*, a real firecracker of a work, blazes the program

to its stunning conclusion, and Krenek's expertly constructed *Sonata* makes an unexpected appearance. How good to see another performance of Fleury's *Prélude, Andante et Toccata* on disc, a thoroughly accessible and rewarding piece for performer and listener alike. (Why has Fleury's music suffered such shameful neglect at the hands of organists?)

Congratulations to Caprice and to Mikael Wahlin; and to the Swedish Government, which operates a project under which young musicians are given support and help towards facilitating their future careers. Its confidence in Mikael Wahlin could not be better rewarded than by this recording.

The Mystic Organ, Frederick Swann, organist; Möller organ, Basilica of the National Shrine of the Immaculate Conception, Washington, D.C.; ** Choir of the Basilica, Leo Cornelius Nestor, director. Langlais *Incantation pour un Jour Saint*; Drischner *Variations on a German Carol*; Preston *Alleluyas; Fantasia - The Christmas Light*; Jongen *Prière*; Roberts *Homage to Perotin*; Purvis *Adoration*; Duruflé *Fugue on the Theme of the Carillon of Soissons Cathedral*; ** Tournemire *L'Orgue Mystique, Suite 35* (Gothic Records compact disc G49053).


Frederick Swann returns to Washington's National Shrine for this recent release, over two decades after having made one of the first recordings on the then new organ. (Remember the old recording there by the Duruflés?) The vast spaces of the Shrine—the largest Roman Catholic Church in the United States—house the Chancel Organ and its leviathan brother, the Great Organ, both by Möller. For the present disc, Swann uses only (if 'only' is the right word in this context!) the Great Organ.

The program is a concatenation of the familiar and not-so-familiar, with the recording's title as a binding element. Mr. Swann's liner notes are concise, informative and relevant, those on *L'Orgue Mystique* in particular. (A typo describes the set of 51 offices as "compromising [sic] over 250 pieces based on plainchant"—"comprising," surely?) The inclusion of sung chant—gracefully performed by the Shrine's choir under Director of Music, Leo Nestor—is successful in meeting Swann's stated goal of adding "interest and identity." Likewise, the presentation of the Soissons carillon theme on the Shrine's Knight's Tower bells adds a new dimension to the Duruflé fugue which follows. These are small but practical touches which may well baffle the aficionado, but which will be appreciated by the average listener.

American composers are represented by two pieces: Myron Roberts' *Homage to Perotin*, every bit as compellingly gutsy as the earlier master's own music; and Richard Purvis' *Adoration*, the second of his *Four Prayers in Tone*—a lovely work, played with great sensitivity and understanding. (Why isn't it heard more often?) Max Drischner's jolly set of

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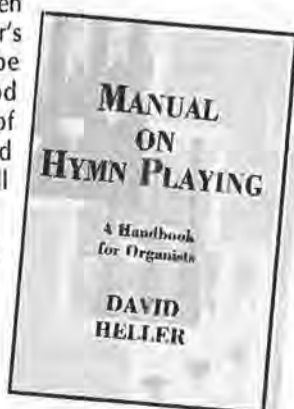
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variations on *O Laufet, ihr Hirten* are painted with great variety and color, spotlighting the Ruckpositiv and the cymbelstern. Simon Preston's famous *Alleluys* is given authoritative treatment, as is his *Fantasia - The Christmas Light*, written for Lon Schreiber and the organ at National City Christian Church in Washington, DC. Premiered there by Swann (a noted exponent of the composer's music) in 1986, Preston's most recent opus for organ is a spectacular piece which no doubt will become as much a part of the instrument's repertoire as his earlier *Alleluys*.

As may be expected, this is stirring music-making by a first-rate musician who plays the organ. Swann's playing has a happy knack of making completely unknown music seem as familiar as an old friend; he is always the true virtuoso, whether playing a simple hymn tune or the Bach *Passacaglia*. His sense of color, together with a masterly grasp of overall shape and direction are always evident, yet they do not compromise an uncanny eye for detail and shading. This is a most enjoyable recording—what an old tutor in England would have called "ripping good stuff": highly recommended.

—Mark Buxton
Toronto, Ontario

inexorable steadiness and marvelous sense of direction.

The 1909 *Pastorale* of Jean-Jules Roger-Ducasse, which may be the only one of these works not available at the moment on CD, also reminds one of Bach, in this case, the F Major *Pastorale*. Though the large-scale (12 minutes) piece soon veers into postimpressionism, the Christmas atmosphere, whether bucolic or celebratory, always manages to be retained.

I had the pleasure of performing a harpsichord recital a couple of seasons ago at Cornell College. As my concert took place in the same wooden-structured chapel that houses the Möller, I was curious about the organ and asked for a demonstration. What I hear on the present disc is a very accurate and realistic reproduction of the multicolored instrument I heard there within the chapel's warm, clear, and somewhat dry acoustical ambience. An impressive accomplishment in every way.

—Igor Kipnis
West Redding, CT

The Historic San Francisco Organ of the Church of St. John the Evangelist, Walker Cunningham, organist (AR6120). \$15.99 + \$4.00 shipping from Arkay Records, 5893 Amapola

Dr., San Jose, CA 95129; 408/252-7800. [74'27", DDD]

Contents: Lübeck *Praeambulum*; Bach *Preludes & Fugues in E major and A minor (WTCII)*; Krebs *Wir glauben all*; Mendelssohn *Sonata in B-flat major*; Respighi *Three Preludes*; Persichetti *Drop, Drop Slow Tears*; Bridge *Three Pieces (Prelude, Minuet, Processional)*.

"Historic" is a slippery term when used to describe the organ at St. John the Evangelist in San Francisco. The present organ, which began as a 1902 Möller, was purchased through the Organ Clearing House and rebuilt by John DeCamp of San Francisco, who doubled the size of the organ (from 13 to 24 ranks), creating a new organ using many old parts. Some half-dozen stops derive from the Möller, the mixtures and the Pedal reed are new, and the remainder of the pipework derives from various, mostly 19th-century sources. But while "historic" may be a question-begging term, what is unquestioned is the very considerable charm, color, and versatility of the instrument that DeCamp crafted.

Cunningham shines—and the organ shines as well—in the German literature. These pieces receive stylish, historically-informed, studied interpretations—"studied" in its best sense. The Lübeck, in the multi-sectional style of

Buxtehude, displays the *plena* of the instrument. Those of us still playing from the 1844 Griepenkerl Peters edition of Bach will recognize the double-pedal prelude on "Wir glauben all," here ascribed to Bach's student, Krebs. The chorale is soloed on the Swell cornet; both accompaniment and solo are appropriately ornamented on the repeat. The two undoubted Bach compositions hark back to a period (see Thistlethwaite's *The Making of the Victorian Organ*) when those Bach works most frequently performed on the organ were preludes and fugues from the "48." Cunningham uses contrasting 8.4 and 8.2 combinations for the preludes. The E major fugue (which Samuel Wesley nicknamed "The Saints in Glory") is played on a *plein jeu* double through mixture, while the a minor is played on a *grand jeu* combination of trumpet and cornet. These are, in Cunningham's carefully moulded performance, quite successful in terms of the organ.

The Mendelssohn, too, works well on the instrument and Cunningham's interpretation is by turns lucid and lyric. The real surprise is the last movement; Mendelssohn evidently had second thoughts about the familiar last movement and revised it drastically. Listening to it is an unsettling experience if you know the traditional version;

Robert Triplett plays Dupré, Martin, and Roger-Ducasse. Dupré: *15 Pieces for Organ, Op. 18 (1919)*, Martin: *Pascaille pour orgue, (1944)*, Roger-Ducasse: *Pastorale pour orgue (1909)*, Dupré: "The World Awaiting the Saviour" (*Symphonie-Passion, Op. 23, 1924*). Robert Triplett, Möller organ at Cornell College, Mount Vernon, IA. Centaur CRC 2030. Robert MacArthur, recording engineer and producer. DDD 66:48.

There are so many intriguing aspects to this collection of primarily French-based pieces from the first half of this century that one does not know what to praise first, the performer, the canny selection of repertoire, or the organ itself. The organ, a 1967 in American classic style, is listed by M.P. Möller as Opus 10258: the specifications read 4 manuals, 64 stops, 65 ranks, and 3800 pipes. Clearly eclectic, it reveals an obvious French basis, most notably in the reeds, which gives it a special suitability for the works performed here. Triplett is artist-in-residence at Iowa's Cornell College and Director of Music at Trinity Episcopal Church in Iowa City, but many musicians will also know of his workshops, lectures, and book on stage fright.

The bulk of the recital is given over to Dupré, opening with the fifteen musical interludes for Vespers of the Office of the Blessed Virgin Mary and closing with the first movement from the *Symphonie-Passion*, "The World Awaiting the Saviour," its three sections depicting chaos turning to triumph. Triplett handles these often improvisational pieces with the greatest sensitivity. Aside from displaying a thorough knowledge of the capabilities of his instrument (notice how effectively and even symbolically the registrational choices mirror the titles of the Dupré), he seems especially adept at capturing the various moods implicit in the scores. Rhythms are not straightlaced but have an ideal give. In the Dupré, he is as good at bringing out the spirit of contemplation (Vespers: 3rd Antiphon) as he is in projecting brilliant passagework (the Toccata-like Ave Maris Stella 4). Everything, however, seems played for the purpose of serving the music itself, no matter how overt the virtuosity.

Among the pieces, I must enthuse about my personal favorite, the 1944 powerful twelve-and-a-half-minute work by Frank Martin, which impresses one as perhaps a post-Schoenbergian answer to J.S. Bach's *Passacaglia*; certainly, it has the same meditative gravity and anguish as the Swiss composer's far better known *Petite Symphonie Concertante* from the same time period. Its semi-dodecaphonic style has enormous intensity, and Triplett plays it with an

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the familiar subject keeps taking unexpected turns. But it works.

Persichetti's "Drop, Drop Slow Tears" is based on the hymntune of the same name, found in his *Hymns and Responses for the Church Year*. Cunningham delivers a compelling performance of this, one of the most successful 20th-century American organ works, and it sounds quite at home on this organ.

Respighi's name does not exactly leap to mind when considering composers for the organ. These three preludes from 1910 suggest an interest on Respighi's part in music of the past (he was, after all, the composer of *Ancient Airs and Dances*). The A minor prelude (based on "Ich hab mein Sach Gott heimgestellt") is the most eloquent and sounds rather like Brahms (with hints of Durufé). The B-flat prelude, on "In dich hab' ich gehoffet, Herr," suggests the three-verse Bach "O Lamm Gottes unschuldig," with the tune first in the soprano, next in the alto, and finally *forte* in the Pedal. The D minor prelude, in contrast, is not based on a chorale, but is a flamboyant exercise that suggests nothing so much as Reger

and Liszt slugging it out. While not entirely convinced that this organ is the ideal instrument for their realization, I am grateful to have this performance of these unfamiliar compositions on disc.

I was prepared to admire the Bridge pieces but in spite of a sympathetic performance they somehow don't seem to come off. The most fetching movement is the jaunty Minuet, which concludes firmly tongue-in-cheek. In the notes, Cunningham observes "Bridge has been consigned to the hapless fate of being overshadowed by his more famous student—Benjamin Britten." I'm not sure that I find any reason to alter this perception, at least based on these particular compositions.

In short: seldom-recorded, often fascinating pieces, elegantly played, on an attractive (even if not entirely historic) organ. We can be grateful to Cunningham for exploring and recording this unhackneyed literature—and for the chance to hear this intriguing instrument.

—Kenneth Matthews
San Francisco, CA

New Organ Music

J.S. Bach. Complete Organ Works, edited by Tamás Zászkaliczky. 11 Vols. Editio Musica Budapest, 1989. American distribution by Boosey & Hawkes.

Vol. 4. *Miscellaneous Works*. Z. 12 930. [202] pp., facsimile illustrations, 13 x 9½". Contents: *Preludes*, BWV 943, 568, 569; *Fugues*, BWV 946, 952, 953, 574, 574a, 574b, 575, 962, 957, 578, 949, 950, 958, 579, 951, 951a; *Fughetta*, BWV 961; "Ricercare" from *The Musical Offering*, BWV 1079; *Preludes and Fugues*, BWV 895, 900; *Preludes and Fughettas*, BWV 899, 901, 902; *Fantasias*, BWV 570, 562, 572 (plus alternate movements 572/I and II), 563, without BWV no.; *Fantasia and Fugue*, BWV 904; *Pastorale*, BWV 590; *Canzona*, BWV 588 (plus ornamented version from J.G. Preller MS.); *Allabreve*, BWV 589. Appendix of compositions of doubtful authorship: *Prelude*, BWV 567; *Fugues*, BWV 576, 577; *Fantasia*, BWV 571; *Eight Little Preludes and Fugues*,

BWV 553–560; *Pedalexercitium*, BWV 598.

Vol. 10. *Concertos*. Z. 12 936. [72] pp., facsimile illustrations, 13 x 9½", \$25.00. Contents: BWV 592–596.

This performing edition is based on the *Bach-Gessellschaft*, *Neue Bach-Ausgabe*, and Peters Edition as well as important 18th-century manuscripts. Where original sources utilized various C clefs or two-staff formats, Zászkaliczky has used only treble and bass clefs and provided a separate staff for pedal parts to conform to modern notation practice. Editorial additions are enclosed in brackets, as are ornaments or tempo designations found in only one of several period sources that represent authentic practice of the time but cannot be considered as originating with Bach. Authoritative textual source deviations are given in footnotes so performers can choose among valid performance alternatives. Zászkaliczky wisely defers to *NBA* in matters of source issues; however, footnote sources are unfortunately not indicated, making organists' decision processes unnecessarily complicated as they attempt to sort through various provenances.

In the volume of miscellaneous works, a variety of pieces are presented in alternative formats. The major surprise is the inclusion of works listed higher than BWV 772, i.e., works traditionally assigned to the "clavier" (harpsichord/clavichord) rather than the organ. This modern confusion comes from the 18th-century casualness about the assignment of music to specific keyboard instruments. On the basis of range and pedal points, Zászkaliczky's choices for inclusion in an organ volume may be considered conservative but sound. Another unusual addition in the c minor *Fantasia*, without BWV number, the authenticity of which is discussed in *Bachiana et alia musicologica: Festschrift Alfred Dürr* (Bärenreiter, 1983). The "ricercare" from *The Musical Offering* are presented as *manualliter* pieces to avoid the intrusion of 16' tone in the lower voice. The *Pedalexercitium*, incomplete in the manuscript prepared by Carl Philipp Emmanuel, has here been succinctly completed by the editor. The concerto volume excludes the spurious concerto (trio), BWV 597. Volume 8 in the series (not submitted for review) includes the Neumeister chorales from the Yale manuscript. For the organist who finds Zászkaliczky's sound editorial choices attractive, the sturdy perfect binding and bold, accurate typography will make these volumes a decidedly appealing choice.

—Randy L. Neighbarger
Durham, NC

Lionel Rogg, *Deux Etudes pour orgue*. Editions Musicales de la Schola Cantorum et de la Procure Generale de Musique, 2a, Rue du Sapin-2114 Fleurier-Switzerland, 1991.

Suitable for any keyboard instrument (no pedals). The specific titles are *Le Canon improbable* and *Les Tetracordes insistants*. Are you curious about minimalism? Have you played or even laid eyes on minimalist music? This is it, in two small doses!

Daniel Roth, *Joie, Douleur et Gloire de Marie*. Novello (Theodore Presser), 1990.

A piece of three short sections in a mystical mood, based on three Mysteries of the Rosary, three paintings, and at least three Gregorian melodies. The Messiaenic spirit lives on.

Odile Pierre, *Variations et Fugue sur Trois Noëls de Normandie*. Alphonse Leduc 28.106, 1990.

Greater in conception than in execution. Of 14 sections, 7 are based on Noel A, 5 on Noel B, and the Fugue subject is Noel C. Most variations take less than 30 seconds to play. Promising as formal exercises and as Opus 1. More development is needed.

—Scott Withrow
Central Congregational Church
Providence, RI

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Dowd 70th birthday tribute A response by William R. Dowd

To quote a Mark Twain lecture given during his 70th year, "Chaucer is dead, so is Milton, and so is Shakespeare, and I'm not feeling very well myself." I was thinking similar thoughts as my 70th birthday approached. Then I read the contributions to *THE DIAPASON* for February 1992, marking that three-score-and-ten anniversary.

I thank Larry Palmer and all of those who took the time to set down the anecdotes which give a flavor of this segment of the harpsichord revival, just as Larry's excellent book *Harpsichord in America: A 20th-Century Revival* gives the subject a frame of reference. I was reminded of the many quotes about harpsichords accumulated over the years on the wall of the Dowd shop on Thorndike Street. Among them: "It's hard to make a harpsichord" (Frank Hubbard); "Try Playing One" (Albert Fuller).

If I were to attribute my success in harpsichord making to anything in particular, it would be that in 1949 Frank Hubbard and I were in the right place at the right time, and I had a background in keyboard performance, thereby possessing some idea of what was happening when a player's fingers pressed the keys. Also, for 26 years, I had Don Angle working for me. Of Don's keyboard technique Ralph Kirkpatrick told his students at Yale, "When you begin to understand what that man is doing on [his] recording, then you will understand real harpsichord playing." Incidentally I need to correct a statement concerning the redoubtable Ralph: he never did "capitulate to the charms of the Blanchet design" for his harpsichords; even "Flora" (mentioned at the end of the segment about Kirkpatrick in the anecdotes) was a Taskin-based instrument.

I cannot overestimate the influence organ makers and players had on us in the beginning. As Dirk Flentrop relates, we met in 1958 when he was installing the tracker organ in Harvard's Busch-Reisinger Museum. This organ replaced a G. Donald Harrison Aeolian-Skinner "baroque" organ. Both it and the Flentrop were made famous by E. Power Biggs' Sunday broadcasts.

My shipmate during World War II, Fenner Douglass (the only other person on our destroyer who had heard of J. S. Bach), went on to teach at Oberlin Conservatory, there to become one of the leaders in the return to the tracker organ. In 1949 Fenner and I visited Walter Holtkamp's organ shop in Cleveland, where the young Charles Fisk had just started working. I had known Charlie in Cambridge where I had dated his sister. I remember showing up once at the Fisk house, and there he sat at an upright piano, pounding out Busoni transcriptions of Bach organ works!

In the early days we were learning from each other—makers and players, and I like to say that I dragged my players kicking and screaming into the 18th century. But it worked both ways: some of the most valuable influences on me as a maker were from performances and lecture/demonstrations at the Aston Magna Festivals, directed by Albert Fuller. From 1971, those of us working in early music were energized by the programming each year, focusing as it often did on the "culture" in which a particular genre of music thrived. Albert brought together the best combination of scholars, singers, and players of original instruments. We were the students. My most memorable moment at Aston Magna was learning to dance baroque dance movements (with Jaap Schroder as my partner), and applying this knowledge to the dance suites of Bach and other composers. Under Albert's direction this annual festival contributed a momentum to early music in this country which continues today.



U.S. Coast Guard shipmates Fenner Douglass and William Dowd playing recorders at the Dowd family's apartment, New York City (1940s).



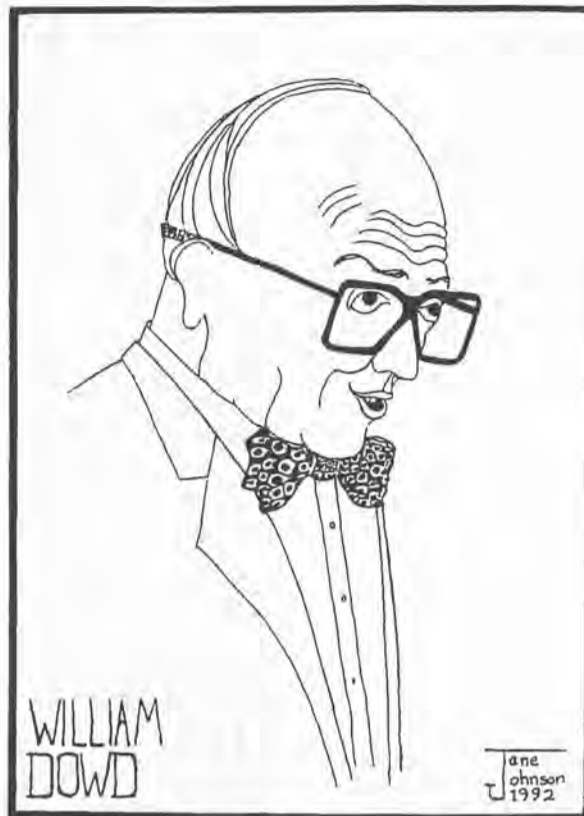
Dowd, Gustav Leonhardt, and Union College professor of music Hugh Allen Wilson aboard Wilson's launch, Lake George, New York, 1964.



Gustav Leonhardt and William Dowd at the dedication recital of the Smithsonian Institution's Dowd Blanchet copy harpsichord; Baird Auditorium, Washington D.C., May 15, 1983. (Courtesy of The Smithsonian Institution)

Another important resource was, of course, to be found in the museum collections of musical instruments. None was more accessible to me than that at the Smithsonian Institution in Washington. My first association with the Smithsonian was in the 1950s when I was asked to examine the keyboard collection which was then housed next to the dinosaurs in the Museum of Natural History. Later, as John Fesperman relates, the Museum ordered an exact copy of the 1730 Blanchet harpsichord. It took me from 1969 until 1980 to complete this assignment, partly because I had the continuing opportunity, brought on by my Paris association, to examine other Blanchet instruments and apply the knowledge gained from them in making the Smithsonian's copy. If I live long enough, I hope to complete a catalog, now in progress, of the Smithsonians plucked keyboard instruments.

Bill Christie's remembrance of Madame de Chambure reminds me of another marvelous experience, this time at the Paris Conservatoire. There was a recording session scheduled involving Bill Christie and David Fuller playing music for two harpsichords, using antique harpsichords from the Conservatoire collection. The players arrived for the recording sessions to



William Dowd (Drawing by Jane Johnson)

find the instruments barely playable. The genouillères [knee levers which operate the registers], critical to the performance, were inoperable. I happened to be in Paris at the time, and, without doing anything irreparable, was able to make the mechanisms work. From this I learned much about 18th-century regulation, particularly concerning the length and engagement of the quills, and that, since the slide motion was controlled by the genouillères, it was unadjustable.

My first trip to Europe was in 1971. During a subsequent trip I stayed with the Leonhardts in Amsterdam in order to see his superb collection of keyboard instruments. One evening Leonhardt announced that he and other musicians were playing for the opening of an art exhibit at a private house, and that I was welcome to attend, even though it was not a concert. That turned out to be my first hearing of the now-legendary trio of Frans Brüggen, Anner Bylsma, and Gustav Leonhardt.

I have never attended the International Harpsichord Festivals in Bruges, but I understand that before the establishment of William Dowd-Paris most of the harpsichords used for the competitions were of the heavily-ribbed and strung factory-made variety. In contrast, by 1974 the majority of the instruments used in the competition were harpsichords built in the classical tradition. I would humbly suggest that I had a part in bringing the French harpsichord back to the French.

Some years ago a representative of another harpsichord-making shop in Boston said to me at a SEHKS conclave, "Customers, they'll drive you crazy." I looked around the concert hall in which we were sitting and counted about ten "customers" who had owned several of

my instruments over the years. Among them was Fred Hyde, who continues to own Hubbard and Dowd number 25, an Italian, and Hubbard and Dowd number 15, an English double which was the first harpsichord I made completely by myself after Frank Hubbard went to Europe to research his *Three Centuries of Harpsichord Making*. Since 1950 Fred has been a friend, sailing companion, and conversant on many subjects. He makes annual visits from his home base in Alabama, where "Dr. Hyde" is revered for his longtime influence on the musical scene. He is one of many "customers" who are friends, as is the Cleveland "harpsichord doctor" Robin Anderson.

Finally, I would like to assure our readers that the good news in my present life is that I am no longer running a small business (or letting it run me, as was more the case). The better news is that, since closing my business and moving my shop into that of Thomas and Barbara Wolf, these last four years with them have been the most positive association of my professional life. The level of professionalism and the quality of musical finishing that the Wolfs bring to their instrument making are well known, and now I have the pleasure of seeing an occasional Wolf harpsichord made to my drawings after Dumont, Blanchet, Taskin, and Mietke, thus establishing a continuing tradition which none of my contemporaries has lived to see.

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OHS Convention 1992

Lewiston, Maine, August 17-22

Ronald E. Dean

For its 37th National Convention the Organ Historical Society returned to Maine, where it had held conventions in both 1963 and 1981. This time, the headquarters was in Lewiston at the Ramada Inn and Convention Center, a facility located on the fringes of Lewiston and one well suited for such an event. Parking was ample, the exhibit space well laid out, and the location offered our tour buses (which were manned by courteous, informative and often entertaining drivers) sufficient room to pick up and deliver the six bus loads of approximately 300 conventioners.

Sunday

The beautiful Bates College Chapel was the site for a pre-convention evening recital by college organist Marion Anderson on the 1982 Wolff tracker, Opus 25, installed in the rear gallery. The program included *Prelude and Fugue in C Minor*, Bach; *Sketch in D-flat Minor*, Schumann; *Episode*, Copland; *Prelude and Fugue on "O Traurigkeit,"* Brahms; *Four Organ Preludes on Southern Hymn Tunes*, Burgett; *Pas-sacaglia* and *Triptych of Fugues*, by Gerald Near; and finally, the custom of including a sung hymn in each OHS convention program was honored by "O Word of God Incarnate" to the tune *Munich*. The organ featured a lovely Montre and rich strings together with a transparent yet full ensemble. Curiously enough, it seemed less at home in accompanying the hymn which was sung impressively by the audience. It was difficult to sense the instrument leading the singing; it seemed to retreat in spite of the fact that the building with its single wide and somewhat lofty knave of neo-Gothic construction, together with the lack of carpet and pew cushions, would appear to lend itself to a greater presence of sound than was the case. The ceiling, however, did seem to have some sort of acoustical treatment.

Monday

The first of six events scheduled for this day was a fine and musically flexible performance by the current Municipal Organist for the City of Portland and organist of First Parish Church in Brunswick, Ray Cornils, who thoughtfully provided a registration sheet for his program at St. Patrick's R.C. Church in Lewiston. The organ, a Hook & Hastings of 1893, sounded magnificent in this lofty structure which, in spite of aisle carpeting, has wonderfully live acoustics. The program: *Passacaglia*, West; *Les Fiftres*, Dandrieu; *Andante with Variations*, Mendelssohn; *Scherzo*, Gigout; *Romance sans Paroles*, Bonnet; *Carillon*, Vierne; and the hymn "Praise the Lord, Ye Heavens" to the tune *Harrisville*. Unlike the experience of the night before, this organ and room supported the rousing and inspiring singing by the audience. The instrument suffered from a few tuning problems and some starvation of wind, but it was ably and beautifully played by Mr. Cornils.

After lunch at High Street Congregational Church in Auburn, Renea Waligora presented a short recital on a much traveled and rebuilt small E.M. Skinner, originally Opus 583 of 1926. Her program: *Fanfare in D Minor*, Lemmens; *Aria detto Balletto*, Frescobaldi;



1926 E.M. Skinner op. 583, High Street Congregational, Auburn

Antiphon III, "I am Black but Comely," Dupré; "Scherzetto" (from *24 Pieces*), Vierne; *The Max Cat Rag*, Dinda, performed in tandem with her husband, Robin Dinda; and the hymn "The Summer Days Are Come Again" to the tune *Forest Green*. Ms. Waligora's playing was rhythmically alive with a good sense of both legato and controlled articulation. The organ, rebuilt by David Wallace, exhibited a well-integrated sound that preserved some features of the original Skinner ambience.



1876 Hook op. 821, First Universalist, Auburn

We walked from High Street Congregational Church just down the block to the brick cruciform neo-Gothic First Universalist Church for a demonstration of its 1876 Hook Opus 821 well played by Marilyn Kay Stulken and chosen to show off the various ensembles and colors of what turned out to be a rather un-Hook-like woolly sounding instrument. Even though the tonal balance seemed fine, the location behind a sound-trapping arch coupled with a totally dead acoustical environment made the Hook sound quite understated. The program: *Tuba Tune*, Lang; *Mein junges Leben hat ein End*, Sweelinck; *Pastorale in G*, Whitney; *Vom Himmel hoch*, Zeuner; and "Silent Night" by Buck. The hymn "When

Summer Green is Fading" [note the strange juxtaposition with the hymn featured in the previous program] was sung to the tune *Autumn Hymn*, composed by the OHS's own founding member and past president Barbara Owen.

A short bus ride back to the Bates College Chapel brought us to John Ogasapian's demonstration of its 1-manual Erben of 1850 which has been somewhat altered over the years. It is in the left front of the chapel (at the opposite end from the Wolff organ) and against a solid wall. This placement,



1850 Erben, Bates College Chapel

together with a sympathetic restoration by Andover, let the little organ project its subtle and lovely tone throughout the room. The short program consisted of *Voluntary and Fugue* by Roseingrave and *Concerto No. 2 in G Minor* by Camidge before the singing of "Come Holy Ghost, Creator Blest" to the tune *Mount Auburn*. In spite of the distractions provided by a local TV news cameraman, Ogasapian, who is also editor of the OHS quarterly, *The Tracker*, presented a delightful and refreshing demonstration of the bright and singing tones of this remarkable instrument. He was aided by OHS archivist, Stephen Pinel, who provided a steady supply of hand-pumped wind.

The Annual Meeting of the OHS followed the Ogasapian demonstration, with President Roy Redman efficiently handling matters. The Mayor of Lewiston presented a proclamation, and other items pertaining to the official business of the Society were taken care of. Among these was the presentation of the Distinguished Service Award to long time member Larry Trupiano, who seemed genuinely surprised and honored. At this time, the announcements were made that the next convention will be in Louisville, KY, the week of July 19, 1993, and that New Haven, CT, will be the location for the subsequent meeting to be held the third week of July, 1994.

The buses then took us to the United Baptist Church in Lewiston for a catered dinner which took forever, it seemed, to serve but was well worth waiting for. Steamed clams, generous rib eyes, roasted corn, corn bread (Johnny-cake, to some) and lobster (Maine spelling!) were among the items on the menu. The dinner was a fitting prelude to one of the highlight recitals of the convention. Lorenz Maycher presented the following program to the



1922 E.M. Skinner, United Baptist, Lewiston

enthusiastic and appreciative audience: *Marche Religieuse*, Cuilmant; *Prelude and Fugue in D Major*, Bach; *Prelude, Fugue and Variation*, Franck; "Whimsical Variations" and "Very Slowly" (from *Sonatina*), Sowerby; and *Christos Putterakis*, Perry, before the lusty singing of the Gospel hymn "He Keeps me Singing" (page turner Timothy E. Smith rushed to a convenient piano to provide appropriate additional musical ripples). The program ended with *The Swan* by Saint-Saëns and *Fiat Lux* by Dubois. This young artist has become a favorite with OHS audiences in recent years, and for every good reason. In spite of the rather basic and opaque sound of the 1922 E.M. Skinner organ in this church, Maycher made outstanding music throughout. A breakneck speed for the Bach Prelude and Fugue seemed a bit too much for the rather dull toned organ. However, the colorful Skinner solo stops were well chosen to supply the lush variety that was appropriate in the remaining selections. All this was done in spite of what might be considered the over use of a rather "giggly" tremolo. There is no doubt that this young player will have a major career. He seems to have no technical problems whatsoever, and his musical instincts are of the highest order. In addition, he enjoys what he is doing, and this characteristic communicates to the audience, who gave him a spontaneous standing ovation. Hear him play, if you ever have the opportunity. You will not be disappointed!



1850 W.B.D. Simmons, Second Baptist, Bowdoinham

Tuesday

Because of the limited seating capacity in the next two churches, the group was split into two smaller ones, and the demonstrations were presented twice. Susan Friesen presented a short and

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appropriately chosen program on a diminutive and very quiet 1-manual instrument built by W.B.D. Simmons in 1850. Her program: *Short Service Prelude on "Refuge,"* Clarke; the hymn "Jesus, Lover of my Soul" to the tune *Refuge*; *Offertoire*, Missa; *Allegretto*, Gigout; *Voluntary in D Minor*, Herschel; *Aria*, Robinson; *Offertorio Sol Maggiore*, Leybach; and *Choral Song*, Wesley. The very mild but bright organ acquitted itself well, but was totally engulfed by the singing of the standing-room-only crowd in the lovely old Second Baptist Church, Bowdoinham.



1888 Hutchings, St. Andrew's Episcopal, Newcastle

The final event of the morning was the recital by Marian Ruhl Metson (whose audience was exchanged with that of Susan Friesen by buses going in opposite directions) on a stunning and beautiful 2-manual George S. Hutchings organ of 1888 in St. Andrew's Episcopal Church, Newcastle. The building, designed by architect Henry Vaughan, is in an idyllic setting reminiscent of the English countryside. The program: *Song 22*, Stanford; *Voluntary in G*, Greene; *Response*, Chadwick; *Wondrous Love*, Barber; "Scherzetto" and "Choral" (from *24 Pieces*), Vierne; *Toccata*, Peeters; and the hymn "Lead us, O Father" set to *Song 22* of Gibbons. The performer, program and building together formed a total aesthetic experience. There were untold visual delights to behold in the room, and the organ, Opus 182 of Hutchings, was masterfully handled by Metson, whose musical and vigorous playing style suited the firm, yet bright and singing tone of the instrument.

The entire group then met at Bowdoin College in Brunswick for lunch after minor delays as the result of, in one case, bumper-to-bumper summer traffic near Wiscasset, and in another, a set of buses wandering off in the wrong direction. All came out well, however, and the group gathered after lunch to hear Laraine Olson Waters present a fine program on the 1883 Hutchings, Plaisted & Co. organ (restored by David Wallace) in the historic First Parish Church which is situated virtually on the Bowdoin College campus. Her program: *Introduction and Passaglia in D Minor*, Reger; "Shall We Gather at the River" and "Jesus Loves Me" from *Gospel Preludes, Book 2*, Bolcom; "The Reed-Grown Waters" and "Hymn to the Stars" from *Seven Pastels From the Lake of Constance*, Karg-Elert; and the hymn "Still, Still With Thee" sung to the tune *Cullingworth*. The organ has obviously received a first-rate restoration, as it sounded out with beauty and authority at the expert direction of the artist. The building, designed by Richard Upjohn, and the sumptuously decorated case pipes lent a complementary visual effect to the musical results.

It was just a short walk across the Bowdoin campus to the lofty Chapel

where Leonard Ciampa's short program—*Herzlich tut mich verlangen*, Brahms; "Adagio" (*Sonata* op. 65, no. 2), Mendelssohn; *Trois Melodies*, Ciampa (a world premiere); and *March in E-Flat*, Faulkes—preceded the hymn "Depth of Mercy" sung to the tune *Garrison Street* followed by an encore "School Days." Jack Bethards of the Schoenstein firm then gave a lively and informative lecture on the history and influence of the Austin company. This was both an appropriate subject and place as we had just heard Austin's Opus 1507 of 1922 played by Ciampa. Unfortunately, time had run short, and Mr. Bethards felt somewhat rushed in his presentation, but he got through the essentials in virtuoso fashion so that it was possible for us to get back on schedule for a bus trip to Portland for dinner and a tour of the Old Port and the restored Portland downtown area prior to the evening event, a recital and sing-along at the Portland City Hall Auditorium.

The monumental Kotzschmar Memorial Organ (Austin's Opus 323, 1912 and 1927) is one of the most well-known concert instruments in New England. The hall is about to undergo some restoration and reconstruction, and how this work will affect the organ is still open to some conjecture, but there is sufficient local interest in the organ and its history and utility to help assure that perhaps nothing detrimental will occur. The organ, currently under the careful curatorship of David Wallace, sounded magnificent with its power, color and effects ranging from the subtle to the overpowering. This municipal organ is truly a national treasure, and Portland has every right to be proud and concerned about its future.

The concert, given by organist Robert K. Love, was on the regularly scheduled summer series for the Auditorium, so the audience was made up of more than just the OHS conventioners. Mr. Love played the following program: *King Cotton March*, Sousa; *Prelude in G Major* (BWV 541), Bach; *Theme and Variations*, Haydn; Selections from *The Wizard of Oz*, Allen; *The Lost Chord*, Sullivan; *Songs of Uncle Sam*, Hosmer; a "sing-along" consisting of "In the Good old Summertime," "Take me out to the Ball Game," "Zip-a-dee, Doo-Dah" and "America the Beautiful" (to the tune written by the late Portland Municipal Organist Will C. Macfarlane); *Voices of Spring*, Strauss; "Solveig's Song" (from *Peer Gynt*), Grieg; *Frasquita Serenade*, Lehár; *Peace in the Valley*, Dorsey; and *Lustspiel Overture*, Keler-Bela. The evening was obviously designed along entertainment lines and was meant for fun as well as a full-length demonstration of the capabilities of the mighty Austin. In spite of aural interruptions by the civic bell tower tolling the hour, traffic noises and sirens from emergency vehicles, the wonderfully various colors of the organ came through. There were several obvious registration problems, but the large audience gave Mr. Love and "The Kotzschmar," as it is familiarly known, an enthusiastic reception.

Wednesday

Various factors came together to make the next recital a memorable event. With the first appearance of the sun in several days, the group was treated to a bright and crisp New England morning—perfect for the short trip to the historic First Congregational Church in South Paris for a stunning short recital by OHS founding member and past President Donald R.M. Paterson, who gave a meticulously prepared program well chosen to show off the potential of an unusually fine and well maintained Emmons Howard organ of 1890. The performer provided helpful written notes for the following program: "If Thou but Suffer God to Guide Thee" to the tune *Wer nur den lieben Gott*, showing the ability of the 2-manual organ to lead a congregation in lusty singing (reharmonization was by the performer); *Largo*, Veracini;



1890 Emmons Howard, First Congregational, South Paris

Three Pieces for Flute Clock, Haydn; *The Last Spring*, Grieg; *Bridal Song*, Goldmark; *Berceuse*, Wheelton; the chorale-prelude, *Wer nur den lieben Gott lässt walten*, Bach; and "Bourée" and "Minuet-Finale" from *Fireworks Music* by Handel. The performance set an enviable standard for what a short demonstration-recital should be on an organ of this quality by a mature performer who knows how to communicate music; the playing was elegant, stylish and vigorous—the type of music that we have come to expect from this artist.



1850 Hook, Community Church, Buckfield

More delights awaited us when we went from South Paris to the small community of Buckfield where Permelia Sears gave a demonstration on a 1-manual Hook of 1850. The program: *Praeludium und Fuge No. 18 in B Minor*, Fischer; *Trumpet Air*, Bremner; *Voluntary No. 5 in G Major*, Walond; *Ciacona in D Minor*, Pachelbel; "Elevation," op. 29 and "Verset No. 5," op. 30, both from *Heures Mystiques*, Boëllmann; *Marche*, Gluckmeyer; and *Intermezzo on "Buckfield,"* Sears, just before the singing of "When Strangers Stand and Hear me Tell" to the tune *Buckfield*. Once again, a program was well chosen and well played to show off the potential of in this case another one-manual instrument with very quiet and subtle colors. A particularly delicious cornet was featured, but unfortunately, it ran out of compass in the Walond at unintentionally amusing spots. Mrs. Sears played with great authority and sensitivity and was obviously very much at home on this lovely and delicate instrument. The tiny Community Church was filled to more than capacity. In spite of the use of an adjoining ante-room, standees ringed the church as well.

The Turner Village Church was the site of a delightful presentation by Brian



1848 Erben, Turner Village Church

Jones on another 1-manual organ, an Erben of 1848. The artist gave some obviously heart-felt personal remarks on the meaning of both this particular church and its organ with regard to the association of both with former members of his family. One could sense the organist's pride and devotion as he played the following program: *Offertoire in A-flat*, Read; "Consolation" from *Songs Without Words*, and *Spring Song*, Mendelssohn. The hymn "Praise the Lord, ye Heav'n's Adore Him" sung to the tune *Mendelssohn* showed the ability of the small Erben to lead a congregation of lusty singers. The program concluded with: *Fugue in D Minor*, Reinken; *Gavotte*, Thomas; and *Marche aux Girandons*, Clark. Of interest in some of the charming and informative comments was the fact that the artist was playing from some copies of music that had been used in this church or at least owned by some of his forebears. Some members of the Jones clan who had come for the recital were introduced and greeted warmly. This event formed the perfect prelude to a lunch on the grounds around the Turner church. The weather continued to be just right for the occasion, and several of our members were seen wandering around the property admiring the well-kept cemetery near the church grounds.



L.C. Tilton, Community Church, Leeds

By the time we reached the Turner Village Church, we were running considerably behind the projected schedule, but chairman David Wallace wisely decided to serve lunch at Turner rather than to move on to the Leeds Middle School where we had originally been scheduled to eat. This decision allowed us to arrive at our next destination, The Community Church in Leeds, just about on time. Kristin Farmer gave a very effective demonstration on another 1-manual instrument, a rare organ by native Maine organ builder L.C. Tilton, as renovated by Andover. The church itself presented

many visual delights including some wonderful painted *trompe-l'oeil* effects in the pulpit area and around the window arches. The program: *Thirty Pieces for Small Organ* (1. Schnell, 2. Schnell, 4. Flink, 7. Rasch, 6. Rasch), Distler; selections from *Twenty Short Pieces* ("Sports et Divertissements"), Satie (with a very well done and appropriately dramatic reading of an English translation of the Satie texts by George Bozeman); selections from *Suite Française*, Poulenc; and the singing of the hymn "O Trinity of Blessed Light." Once again, Kristen Farmer proved that appropriate choices from non-organ literature can be very fitting on a small instrument of this nature. Her playing was authoritative, sensitive and well received.



1878 Ryder, United Church, Monmouth

The remainder of the afternoon was taken up by again splitting the group into two in order to accommodate the listeners in small quarters. Frances Nibert presented the following short program on a 2-manual Ryder of 1878 in the United Church of Monmouth: *Allegro Pomposo*, Roseingrave; *Noël Suisse with Variations*, Sejan; the hymn "Sing Praise to God who Reigns Above" to the tune *Monmouth*; *Andante con Moto*, op. 18, no. 1, Boëly; *Offertoire*, Dubois; and *Scherzo Symphonique*, Guilman. Thoughtfully-provided registration sheets guided the listeners through the program which was well suited to the large scale and slightly heavy-toned instrument. Her strong and energetic playing suited the aural effect of the organ very well.

A sudden short downpour sent the audience scurrying for the buses to exchange locales with the group coming from the Wayne Community Church. Kimberly Hess, an OHS Biggs Fellowship recipient in 1991, gave the following short recital on a much-moved and rebuilt 1-manual Odell of 1899. The player, a doctoral student in organ, professed a bit of nervousness but performed with aplomb in the following program: *Variations on "Esc-ce Mars"*, Sweelinck; *Sonata VI in G Minor*, C.P.E. Bach; *Introduction and Fugue in D Minor*, Zundel; followed by the hymn "Crown Him With Many Crowns" to the familiar *Diademata* tune. In spite of some wiggly wind, Ms. Hess's performance was enthusiastically received by the audience who then boarded the buses for a return trip to the High Street Congregational Church in Auburn for a catered dinner.

The evening recital, in the monumental Church of Saints Peter and Paul in Lewiston, was to have been preceded by a visit to the lower church to see the 1916 Casavant organ there, but ongoing reconstruction to the fabric of the building prevented us from doing so. Most people opted to return to the Ramada for some very welcome relaxation after a very full day before proceeding to the church for the evening event.

The program at SS. Peter and Paul

was somewhat of a problem. The lofty structure was nearly dark as the audience entered what seemed to be a vast, dim grotto. Only a few aisle lights were on near the rear of the church for seating the listeners. The front (from the crossing forward) was invisible, at least initially. Informative program and registration notes were all but impossible to read, especially after the entire church was plunged into total darkness causing at least one case of panic which necessitated a quick and aided exit on the part of the person afflicted. From this point on, various degrees of darkness and semi-illumination were played with, evidently in a vain attempt at creating "atmosphere" for the music. We all would have been better off if the music had been allowed to stand on its own merits without this questionable adjunct.

Robin Dinda began the program with his own very effective and atmospheric *Five Pieces in Contemporary Notation* followed by *Variations on "God Save the King"* by Hesse as a demonstration of the versatility of the fine and well designed 1938 Casavant 10-rank unit organ in the sanctuary where lights suddenly popped on to announce his performance. Brian Franck played the rest of the program on the large Casavant in the rear gallery together with more light show effects. His program consisted of *Suite Brève*, Langlais; *Prelude in Mi-flat*, Schmitt; *Master Tallis's Testament*, Howells; "Claire de Lune" (from *Pièces de Fantaisie*, op. 53), Vierne. The singing of the hymn "Praise to the Lord" to the tune *Lobe den Herren* came in the middle of the program and was followed by *Toccata in F* (BWV 540), Bach; *Urlicht* (from *Symphony No. 2*), Mahler. In this selection, mezzo-soprano Roberta Janelle sang with great projection and expressiveness to the accompaniment of an organ transcription of the Mahler orchestral score. The recital ended with an expansive performance of Reubke's *Sonata on the 94th Psalm*.

Thursday

A short bus ride through the bright and scenic Maine countryside brought us to the North Congregational Church, Groveville, in Buxton, for a short demonstration by OHS past President Stephen Long on a rare Rufus Johnson 1-manual organ which is very much in need of some TLC. In spite of the



Rufus Johnson, North Congregational, Groveville, Buxton

limitations of the instrument in its present condition, Long's performance of *Fuge or Voluntary*, attributed to William Selby, *Four Short Pieces* by Daniel Pinkham, and the hymn "Jesus Christ, the Appletree" to the tune *Baldwinville* was done with grace and style. Long explained some of the winding and other mechanical problems the organ was experiencing and added that "... the swell shades have a tell-tale squeak that lets you know they're working." What sounds could be heard were delicate and singing. We hope that this fine little organ will soon receive the necessary repairs.



1848 Stevens, Parish Church, Alfred

The next stop was in Alfred where we spent a short time touring through the Beehive, Duane Smoot and John Morningstar's restoration shop and showroom devoted to the care and feeding of reed organs. For the reed organ enthusiast, this was a true feast. Prior to this wonderful side tour, we were treated to a fine short recital by Lois Regestein on a much traveled and lovingly restored 1848 Stevens 2-manual organ now housed in the Alfred Parish Church. The organ sang out its warm, yet bright sounds in a program well designed to exhibit its potential. Ms. Regestein gave some helpful verbal comments on her stop choices as she played the following program: *Voluntary in G*, Purcell; "Organ Solo" from *Concerto No. 6*, Arne; *Introduction and Fugue in E-flat*, Boyce; *Angels Ever Bright and Fair*, Handel; *Nun ruhen alle Wälder*, Erbe; and *Variations on "God Save the King"*, Wesley, prior to the singing of the hymn "The Spacious Firmament on High" to the tune *Creation*. The beautifully maintained church building features a shallow barrel vault ceiling and an acoustic environment which, though not reverberant, is sympathetic to the sound of the organ (including its rather violent tremolo).



1901 Emory W. Lane, Unitarian-Universalist, Saco

The group was then split into two again for lunch served either at the Saco Baptist Church or at the Unitarian-Universalist Church. Rachelen Lien, the spark plug for the New Orleans Chapter of the OHS and chairman of its recent national convention there (1989), gave a vigorous and musical performance on the 1901 Emory W. Lane 2-manual organ in the Unitarian-Universalist Church. Her program: *Jesu, meine Freude*, Walther; *Praeludium*, Bruckner; "Pastorale" from *Five Impressions*, Rowley; *Offertoire*, op. 23, no. 2, Batiste; *The Squirrel*, Weaver; *The Good Shepherd*, Benoit; and the hymn "God the Omnipotent" to the tune *Russian Hymn*. She obviously was very much at home on this bright and colorful instrument, and played authoritatively and flexibly. The hymn was particularly well done. For this reviewer, an organist's approach to hymn playing is a clear measure of musical



1883 Johnson & Son, School Street Methodist, Saco

achievement, and Mrs. Lien showed her mastery in leading the group of energetic singers.

A short walk to the School Street Methodist Church brought us to a program played by Susan Armstrong on a rather gutsy Johnson and Son organ of 1883. Dr. Armstrong graciously acknowledged the work of all the volunteer organ builders who had cooperated to put the organ into playing condition and also provided verbal notes for the program: *Tuba Tune*, Lang; *Allegretto*, op. 29, no. 2, Foote; *Grand Festival March*, Zundel; "Scherzo" from *Grand Sonata in E-flat*, op. 22, Buck; *Two Hymn Canons* ("Jesus, and it Shall Ever be" and "God of the Earth, the Sky, the Sun"), Bingham; the hymn "God of the Earth, the Sky, the Sun" to the tune *Gardiner*; "Intermezzo" from *Sonata No. 17 in B Major*, Rheinberger; and *Toccata*, Whitney. The standing-room-only crowd gave her a well deserved ovation.



1893 Hook & Hastings, St. Dominic's R.C., Portland

The final event of the afternoon was a masterful recital by Bruce Stevens on a Hook & Hastings organ of 1893 (rebuilt by Andover) in the gratefully reverberant St. Dominic's R.C. Church in Portland. The artist's elegant, sensitive, refined and musical playing revealed a thorough understanding of both the organ and its music. His program: *Dialogue sur les Mixtures*, Langlais; "Berceuse" from *24 Pieces in Free Style*, Vierne; *Scherzo*, Gigout; *Sonata in D Major*, op. 65, no. 5, Mendelssohn; *Fantaisie in E-flat*, Saint-Saëns; and the hymn "Come Down, O Love Divine" to the tune *Down Ampney*. This performance was, without a doubt, one of the highlights of the convention.

Another short walk took us to St. Luke's Cathedral for a Festival Evening which featured music of Herbert Howells, whose centenary is being celebrated this year. The Cathedral Choir and Cathedral Chamber Singers were led by Henry Hokans, while Philip Montgomery and Ronald Stalford served as organists on the somewhat altered Skinner organ of 1928. Well chosen remarks by the Dean of the

Cathedral, The Very Reverend Stephen W. Foote, included references to the fact that the organ is about to have some restorative repairs done in the near future. The prelude and postlude were *Master Talliss Testament*, Howells, and *Fanfare*, John Cook. The service (complete with incense) was a refreshing and fitting end to the afternoon's activities. The group then was ready for another short walk, this time to the State Street Congregational Church, where we were served another catered dinner with the same menu as that on Monday evening. Plenty of time was scheduled for relaxed visiting before we boarded the buses for a trip to Westbrook for the evening event.



1854 Hook, United Methodist, Westbrook

At the Westbrook United Methodist Church, Rosalind Mohnsen gave a full recital on the church's 1854 E. & G.G. Hook, a 2-manual instrument which had previously been in the State Street Congregational Church, Portland, the site of the dinner just mentioned. The organ, as restored by David Wallace, is a bright and strong one which was appropriately played in the following program: "Nachspiele" (from *Orgel-schule*), Rinck; *Prrière*, Tanguay; *Joie et Clarté des Corps Glorieux*, Messiaen; *Grand Choeur in F*, op. 68, no. 5, Salomé; *Marche Funèbre*, Loret; *Marche Militaire*, Counod; *Sortie in B-flat*, Lefébure-Wély; *Meditation*, Faulkes; "Vilanelle," "Lied ohne Worte," "Adoration" and "Idylle" (from *Portraits*, op. 101), Karg-Elert; "Toccatina" (from *Suite*), Price; *Waltz No. 2*, Chadwick; and "Sortie," op. 17, no. 12 (from *Twelve Church Pieces*), Dunham. The hymn was "Lift High the Cross" to the magnificent tune *Crucifer*. The aggressive resources of the organ were called upon during the singing of this hymn by another full house. Ms. Mohnsen played equally vigorously throughout the varied program, designed to show the versatility of this large 2-manual Hook. Even the Messiaen worked on it. She did, however, tend to over-emphasize the large full ensembles, which became tiring when heard time after time. Some jiggly wind was also in evidence. The appreciative audience gave the artist a well deserved ovation and then boarded the buses for the last time that very busy day for the return trip to Lewiston.

Friday

The final official day of the convention began with a superb short recital by Robert Barney on a 2-manual Stevens organ of 1857 located in the beautiful First Congregational Christian Church in New Gloucester. Some necessary last minute "quickie" tuning preceded his program which was well chosen to demonstrate the colors of this fine instrument. Hand pumping helped give an aura of history to the performance of the following recital: *Andantino*, Lefébure-Wély; *Voluntary*, Lord; *A Fugue or Voluntary*, Selby; *Voluntary* "Before Service," Zeuner; *Flute Voluntary*, Carr; and *Pastorella* (BWV 590), Bach. The hymn "Eternal Ruler of the Ceaseless Round" was sung to the tune *Song*



1857 Stevens, First Congregational Christian, New Gloucester

1. The organ has a wonderful Viol de Gamba on the Swell which became almost inaudible when the box was closed—it created a haunting effect which floated around the lovely, sympathetic church building. The artist gave some lucid verbal remarks on his choices for registration, and played elegantly and sensitively throughout the program.

The next event was a short program by Jane Edge and Dana Hull on an 1861 Stevens instrument in the Congregational Church in Cumberland. The program began with the singing of the hymn "Sing to the Lord, ye Distant Lands" to the tune *Cumberland*. The organ, restored by Dana Hull, showed its well balanced colors in the following program: *Fugue*, op. 152 (for organ duet), Schubert; *Adoratio et Vox Angelica*, op. 80, Dubois; *Melodie*, Rheinberger; *Pastorale*, Lefébure-Wély; *American Wedding March*, Paull; *Scarfy Dance*, Chaminade; *Under the Double Eagle*, Wagner; and the hymn "Shall we Gather at the River" sung in alternating men's and women's choruses framed by full chorus. Many listeners had been suspicious that some highjinks might be experienced when these two performers get together, and they were not disappointed. We were treated to the sight of actual dancing scarves (thanks to the good work of two "co-conspirators") during the Chaminade piece.



1893 Jardine, Sacred Heart R.C., Yarmouth

The final event of the morning was a short recital expertly played by Marvin Mills on a relocated 1893 Jardine (rebuilt by David Wallace) in the Sacred Heart R.C. Church, Yarmouth. His program: *Dreissig Spielstücke*, op. 18, no. 1 (Schnell, Schnell, Gehend, Flink), Distler; *Three Impromptus*, Coleridge-Taylor; "Allegro" from *Concerto in F*, op. 4, no. 4, Handel; "Praise our Father" and "I Think When I Read That Sweet Story of Old" from *Ten Folk Hymn Tunes* and "Take the Name of Jesus With You" from *Preludes to the Past*, all by Diemer,

before the singing of the hymn "O Wondrous Type, O Vision Fair!" to the tune *Wareham*. In spite of some squeaky swell shades, the organ, room and artist all combined to make a memorable musical experience. Mr. Mills is another young performer who is experiencing a distinguished career. Seek him out and enjoy his technical prowess and innate musical ability for yourself.

After a couple of hours on our own to be free to roam the streets of Freeport and its plethora of shops (we were warned to bring our plastic!), our buses picked us up in front of the famous L.L. Bean store to conduct us to Hallowell for the remaining two recitals of the afternoon. In spite of the difficulty encountered by the vehicles as they tried to negotiate the problematic terraced hills of Hallowell, we were treated to the following program played by Gregory Crowell on a 2-manual Woodberry organ of 1905 (rebuilt by Andover): *Christ lag in Todesbanden* (BWV 625), Bach; "Andantino" and "Allegretto penseroso," from *Vesper Voluntaries*, Elgar; *Abendlied*, Schumann; *Nocturne*, Tailleferre; *Schmücke dich* op. 122, no. 5, Brahms; *Helft mir Gottes Güte preisen* (BWV 613), Bach; and the hymn "O for a Faith" sung to the tune *Hallowell*. The organ is in the rear gallery and projects its dignified yet bright tone into the small room. It was demonstrated very ably by Mr. Crowell who obviously chose his program to show what might be accomplished on an instrument with limited resources.



1880 S.S. Hamill, First Baptist, Hallowell

Hallowell's First Baptist Church was the site of the final recital of the afternoon with Timothy E. Smith presenting a vigorous and musical demonstration on the church's 1880 2-manual S.S. Hamill, advertised as one of Hamill's "Giant Organs" "... possessing great power of tone at a very low price." The instrument is indeed robust, yet seems well balanced. His program: *Grand Chorus in March Form*, op. 84, Guilman; *Christ, der du bist der helle Tag*, Bach; the hymn "We Plow the Hills and Scatter" to the tune *Wir pflügen*; "Andante soavmente e dolce," MacPherson; and "Andante," Wood, both from *A Little Organ Book* (in memory of Hubert Parry); and "Grand March" from *Aida*, Verdi. Mr. Smith gave helpful verbal comments on his registrations. He projected both verve and sensitivity in his playing and obviously understood the music.

After a dinner served at the South Parish Congregational Church in Augusta, we heard the major event of the day, an evening recital expertly played by Peter Sykes on the church's magnificent large 2-manual 1866 E. & G.G. Hook restored by Andover. His program: *Prelude and Fugue in G Major* (BWV 541), Bach; *Three Pieces for Mechanical Organ*, Beethoven; *Sonata in F Minor*, op. 65, no. 1, Mendelssohn; *Dirge-Passacaglia for Organ*, Moore; *Psalms Prelude*, Set II, No. 2 ("Yea, the



1866 Hook, South Parish Congregational, Augusta

Darkness is no Darkness With Thee ..."), Howells; "Final" from *Symphony No. 1*, Vierne; and the hymn "Lord, Thou Hast Searched me" sung to the tune *Tender Thought*. The ambiance of the lofty granite Gothic church, the enthusiastic audience (who had just been well fed at dinner), the superb E. & G.G. Hook sounding from the rear gallery coupled with the total command and control exhibited by the artist made this occasion one of the most memorable musical presentations of the week. Since this was to be the final official convention event, it was fitting that it should wind up with this wonderful recital—what a "high note"! Mr. Sykes is obviously a masterful musician who has taste, style and the technical ability to communicate music on the highest level.

Even though there was an optional Saturday event to follow, this reviewer did not stay with those stalwarts who chose to spend yet another day. The performers slated to play were Lenora McCroskey, George Bozeman and Brian Dyker, David Dahl, Margaret Irwin-Brandon and John Shortridge. Having heard several of these performers on other occasions, I have no doubt that they continued the high level of playing heard during the whole convention.

Congratulations must go to the national officers and staff of the OHS and to the convention committee, chaired by David Wallace, for attending to the myriad of details necessary to present a national meeting of this kind. Special recognition must also go to recording engineer, Ed Kelly, who quickly had to set up his equipment before each event and then to just as quickly take it down again in order to move on to the next program. The high quality of his efforts is heard in some of the recordings issued from the national office.

Plan to attend a convention of the Organ Historical Society if you can possibly do so; each one is different, equally enjoyable, instructive and fun. The Louisville meeting (the Society's 38th) will be held July 19 through July 25, 1993 and promises to be yet another in the long line of successful conventions. ■

Photos courtesy William T. Van Pelt III





Cover

The Noack Organ Co., Inc., Georgetown, MA, has built its Opus #119 for Sacred Heart Cathedral of Davenport, IA. The organ employs mechanical key action and state-of-the-art electric stop action. The casework is solid white oak. To keep as much of the rose window as possible unobstructed while achieving good sound projection, the Swell is housed in a low case and provides visual continuity between the Great and Pedal divisions, which are located in twin "towers" at both sides of the window. The keydesk is far enough away from the organ case to allow a choir standing in front of the Swell to be conducted from the console. The temperament is one-sixth comma Valotti. Fritz Noack designed the organ. Betty Stodola of Little Rock, AR, was the consultant.

- GREAT**
 16' Double Diapason
 8' Diapason
 8' Second Diapason
 8' Chimney Flute
 4' Octave
 4' Harmonic Flute
 2 3/4' Twelfth
 2' Fifteenth
 1 3/4' Seventeenth
 1 1/2' Mixture IV
 8' Trumpet
 4' Clarion
- SWELL**
 16' Bourdon
 8' Diapason
 8' Bell Gamba
 8' Gedackt
 8' Celeste
 4' Prestant
 4' Recorder
 2' Gemshorn
 Sesquialtera II
 2' Mixture IV
 16' Bassoon
 8' Oboe
- PEDAL**
 32' Grand Bourdon (resultant)
 16' Violone
 16' Open Wood
 16' Stopped Bass
 8' Diapason
 8' Gedackt
 4' Choral Bass
 2 3/4' Mixture IV
 16' Trombone
 8' Trumpet
 4' Trumpet



Marcussen & Son, Abenra, Denmark, has built a new organ for First Presbyterian Church, Moorestown, NJ. The organ is located in the rear balcony, with the console attached. The case is of pine painted colonial blue and brown walnut trim; the Swell is in the middle and the Great and Pedal on common chests on both sides. Facade pipes are 75% tin, internal principals are copper or 60% tin, flutes are 30% tin, Subbas of pine. Wind pressure is 78 mm throughout the organ; pitch A440 at 20 C. The console is of Danish/German standards, manual naturals covered with boxwood and sharps made of ebony. The windchests are made of oak and mahogany, the pallets and trackers of cedar, and the rollerboards of oak and Oregon pine. The key and coupler action is mechanical; stop action is electrical.

- HOVEDVARK**
 16' Gedakt
 8' Principal
 8' Hulflojtte
 8' Quintaton
 4' Oktav
 4' Spidsflojtte
 2' Oktav
 Cornet III
 Mixtur III-IV
 8' Trompet
 8' Dulcian
- SVELL**
 8' Gedakt
 8' Salicional
 8' Vox Celeste
 4' Principal
 4' Rorflojtte
 2 3/4' Nasat
 2' Gemshorn
 1 3/4' Terts
 1 1/4' Quint
 Scharff III
 8' Obo
 8' Trompet en Chamade
- PEDAL**
 16' Subbas
 8' Oktav
 8' Gedakt
 4' Oktav
 16' Fagot
 8' Trompet



Marceau & Associates Pipe Organ Builders of Portland, OR, has recently completed Opus VI located at the Main Post Chapel of Fort Lewis (Army Base) in Tacoma, WA. The organ was originally installed by the Reuter Organ Company in 1930 with tonal and mechanical modifications occurring in 1965 and 1976. In 1989 the decision was made to undertake a major rebuilding. Under the auspices of the Army Corps of Engineers, Marceau & Associates was awarded the contract to renew this aging, workhorse instrument. New components included slider windchests from Organ Supply Industries; new pipework from A.R. Schopp's Sons; new solid state relay, combination action, rocker arm stop action assembly and hardwood keyboards from Peterson Electro-Musical Products. A new console was constructed in the Marceau shop as well as custom-designed unit windchests for the minimal duplexing and unifications. Tonally the organ was redesigned to allow for the organ to

function in the multi-denominational services which utilize the Main Post Chapel and to offer greater flexibility in performance of solo organ literature. The Chancel division was retained in its present location; tonal changes here were made to accompany the choir and soloists when they were located in the Chancel area. In addition, the Prayer Chapel Pipe Organ was made playable again and recycled pipework was added to take better advantage of its intimate acoustics. Special thanks are due Mr. Jim Duke, project supervisor for the Army Corps of Engineers, and from the Main Post Chapel, Chaplains Benson, Norton and Peterson for their enthusiastic encouragement and support for the successful completion of Opus VI.

The following individuals from the Marceau Organ Shop were involved in this project: Karl Blume, Mark Dahlberg, Mark Fryer, Chris Jones, Mark Jones, Mary Marceau, René Marceau, Mark Newman and William Schuster.

- GREAT**
 16' Pommer
 8' Principal
 8' Gedeckt
 8' Flute Harmonique
 4' Octave
 4' Koppelflöte
 2' Octave
 1 1/2' Mixture IV
 16' Fagott
 8' Trumpet
 8' Krummhorn
 Tremulant
- SWELL**
 16' Rohrgedeckt (Ext)
 8' Rohrflöte
 8' Salicional
 8' Voix Celeste
 4' Principal
 4' Nachthorn
 2 3/4' Nasard
 2' Blockflöte
 1 3/4' Tierce
 2' Plein Jeu V
 8' Trompette
 8' Oboe
 4' Clairon (Ext)
 Tremulant

- CHANCEL**
 8' Bourdon
 8' Salicional
 4' Principal
 4' Rohrflöte
 2' Octave
 2' Flöte (Ext)
 1' Scharff III
- PRAYER CHAPEL**
 8' Spitzgedeckt
 4' Gedecktfloete (Ext)
 2' Spitzfloete (Ext)
 1 1/4' Larigot
- PEDAL**
 32' Resultant
 16' Principalbass
 16' Subbas
 16' Rohrgedeckt (Sw)
 16' Bourdon (Chancel)
 8' Octavebass
 8' Gedecktbass (Ext)
 8' Rohrflöte (Sw)
 4' Choralbass
 4' Flötebass (Ext)
 2' Mixture III
 16' Bombarde (Sw)
 16' Fagott (Sw)
 8' Trompette (Sw)
 4' Clairon (Sw)

Calendar

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

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

UNITED STATES East of the Mississippi

16 FEBRUARY
Douglas Rafter; City Hall, Portland, ME 7:30 pm
Paul Fejko; Wayne Presbyterian, Wayne, PA 12:05 pm
American Boychoir; Bob Jones Univ, Greenville, SC 8 pm

17 FEBRUARY
The Tallis Scholars; St Mary the Virgin, New York, NY 8 pm
Hans Hielscher; St John's Church, Washington, DC 12:10 pm

19 FEBRUARY
Alexander Frey; Trinity Church, Boston, MA 12:15 pm
Wilma Jensen; Southern Illinois Univ, Carbondale, IL 8 pm

20 FEBRUARY
American Boychoir; Municipal Auditorium, Clarksdale, MS 8 pm

21 FEBRUARY
Grace Singers; Grace Episcopal, Nyack, NY 7:30 pm
David Oliver; St Thomas Church, New York, NY 5:15 pm
Byrd, *Mass for Three Voices*; St Mary the Virgin, New York, NY 6 pm
Mary Fenwick; Daylesford Abbey, Paoli, PA 2:30 pm

Handbell Festival; Grace Episcopal, Silver Spring, MD 4 pm
Richard Elliott; Greene Mem Methodist, Roanoke, VA 4 pm
Choral Concert, with brass; St Paul's Lutheran, Savannah, GA 4 pm

Kim Heindel; Christ Lutheran, Cape Coral, FL 3 pm
Douglas Reed; Cleveland Museum, Cleveland, OH 2 pm
Todd Wilson; Cleveland Institute of Music, Cleveland, OH 8 pm

American Boychoir; Whitehaven United Methodist, Whitehaven, TN 2 pm
Psalmody Workshop; St Mark's Episcopal, Milwaukee, WI 3 pm

Choral Concert; St John Cantius, Chicago, IL 4:30 pm
Martin Jean; Fourth Presbyterian, Chicago, IL 6:30 pm

Frederick Swann; First United Methodist, Madison, WI 4 pm
Anita Werling, with ensemble; First Presbyterian, Macomb, IL 3 pm
Palestrina, Missa Brevis; Cathedral Church of the Advent, Birmingham, AL 11 am
Judith Hancock; Samford Univ, Birmingham, AL 4 pm

22 FEBRUARY
John Weaver; Clayton State College, Morrow, GA 8:15 pm
Archdiocesan Choir Festival; Cathedral of St Paul, St Paul, MN 8 pm

23 FEBRUARY
H.L. Smith II; Wayne Presbyterian, Wayne, PA 12:05 pm

24 FEBRUARY
Lynn Renne; First Presbyterian, Evansville, IN 6:30 pm

25 FEBRUARY
Cj Sambach; St Anne's RC, Bethlehem, PA 7 pm

26 FEBRUARY
Brian Jones; Trinity Church, Boston, MA 12:15 pm
Cj Sambach; Christ Lutheran, Hellertown, PA
Gerre Hancock, workshop; Church of the Redeemer, Sarasota, FL 7:30 pm

Matthias Eisenberg; Emory Univ, Atlanta, GA 8:15 pm
All-Durufle Concert; Clayton State College, Morrow, GA 8:15 pm

27 FEBRUARY
Cj Sambach; First Presbyterian, Allentown, PA 3 pm
Bach Cantatas, with orchestra; House of Hope, St Paul, MN 8 pm

28 FEBRUARY
Renaissance Fest; First Presbyterian, Stamford, CT 4 pm

Lorenz Maycher; First Church of Christ, Scientist, New York, NY 3 pm

Judith Hancock; St Thomas Church, New York, NY 5:15 pm

David Higgs; Westminster Presbyterian, Buffalo, NY 5 pm

Cj Sambach; Holy Spirit Lutheran, Emmaus, PA 3 pm

Ardyth Lohuis; St Matthew's Episcopal, Richmond, VA 4 pm

David Arcus; Duke Univ, Durham, NC 5 pm

Gerre Hancock; Church of the Redeemer, Sarasota, FL 5:15 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Michael Corzine; Methodist Temple, Evansville, IN 4 pm

Eighth Annual Organ-Fest; First Presbyterian, Deerfield, IL 4:30 pm

Rudolf Zuiderveld; Illinois College, Jacksonville, IL 8 pm

John Gibbons, harpsichord; House of Hope, St Paul, MN 4 pm

Byron L. Blackmore; Viterbo College, La Crosse, WI 3 pm

2 MARCH
Jonathan Bowen; Holy Trinity, Philadelphia, PA 12:05 pm

Frederick Swann, with orchestra; Meredith College, Raleigh, NC 8 pm

Anita Werling, with orchestra; First Presbyterian, Macomb, IL 8 pm

3 MARCH
Helen Reed, harpsichord; First Presbyterian, Evansville, IN 6:30 pm

4 MARCH
John Scott; Church of the Heavenly Rest, New York, NY 8 pm

John Peterson, masterclass; First Presbyterian, Evansville, IN 9 am, noon

5 MARCH
Glenn Kime; Trinity Church, Boston, MA 12:15 pm

Three Choirs Festival; St Peter's Episcopal, Morristown, NJ

Ardyth Lohuis, with violin; St Paul's Episcopal, Petersburg, VA 8 pm

*Church Music Workshop; Church of the Ascension, Knoxville, TN (also March 6)

David Higgs; Northwestern Univ, Evanston, IL

6 MARCH
Gerre Hancock, workshop; First Congregational, Stratford, CT 10 am

David Higgs, masterclass; Northwestern Univ, Evanston, IL

7 MARCH
Rutter, *Requiem*; First Church of Christ, Hartford, CT 3 pm

Cj Sambach; Commack United Methodist, Commack, NY 5 pm

Meredith Baker; Cadet Chapel, West Point, NY 3:30 pm

Thomas Bara; St Thomas, New York, NY 5:15 pm

Joan Lippincott; First Presbyterian, Red Bank, NJ 4 pm

Justin Hartz; Longwood Gardens, Kennett Square, PA 2:30 pm

Anne & Todd Wilson; Trinity United Methodist, Youngstown, OH 4 pm

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Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Haydn, "Creation" Mass; Dayton Bach Society, Seventh-Day Adventist Church, Kettering, OH 4 pm

David Higgs; First Presbyterian, Kalamazoo, MI
Mendelssohn, *Elijah*; Second Presbyterian, Indianapolis, IN 8 pm

9 MARCH
Paul Tegels; College of the Holy Cross, Worcester, MA 8 pm
Marilyn Biery; First Church of Christ, Hartford, CT
Thomas Trotter; Princeton Univ, Princeton, NJ 8 pm

John French; Holy Trinity, Philadelphia, PA 12:05 pm
David Higgs; First Presbyterian, Columbus, GA 8 pm

10 MARCH
Chanticleer & Concora; Immanuel Congregational, Hartford, CT 8 pm
Bach, *Mass in B Minor*; St Ignatius Loyola, New York, NY

11 MARCH
David Higgs; Lake City Presbyterian, Lake City, SC 8 pm
Thomas Trotter; First Presbyterian, Nashville, TN 7 pm

12 MARCH
Thierry Mechler; Trinity Church, Boston, MA 12:15 pm
Paul Tegels; St Barnabas Episcopal, Greenwich, CT 8 pm
Fauré, *Requiem*; Cathedral of St Paul, St Paul, MN 8 pm

13 MARCH
Marilyn Kelsner, masterclass; Hitchcock Presbyterian, Scarsdale, NY 1 pm
Music Ministry Workshop; Christ Church United Methodist, Louisville, KY

14 MARCH
John Rose; Trinity College, Hartford, CT 3 pm
Gerald Morton; St Thomas, New York, NY 5:15 pm

Marilyn Kelsner; Hitchcock Presbyterian, Scarsdale, NY 4 pm
Westminster Concert Bell Choir; West Side Presbyterian, Ridgewood, NJ 4 pm

David Higgs; Pine Street Presbyterian, Harrisburg, PA 4 pm
Mark Laubach; Longwood Gardens, Kennett Square, PA 2:30 pm

Frederick Swann; Cathedral of Mary our Queen, Baltimore, MD 5:30 pm
*Marianne Webb; Snyder Mem Baptist, Fayetteville, NC 3 pm

American Boychoir; Christ Episcopal, Pensacola, FL
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Huw Lewis; Fort Street Presbyterian, Detroit, MI 4 pm
Gillian Weir; Central United Methodist, Lansing, MI 4 pm

*Cj Sambach; St Paul United Church of Christ, Pekin, IL 3:30 pm
Bess Hieronymous; Christ Church Cathedral, New Orleans, LA 4 pm

15 MARCH
David Higgs, masterclass; St Peter United Church of Christ, Lancaster, PA 7:30 pm
American Boychoir; First United Methodist, Montgomery, AL

16 MARCH
Bach Birthday Bash; City Hall, Portland, ME noon, 7:30 pm
Paul Fejko; Holy Trinity, Philadelphia, PA 12:05 pm

Gordon Atkinson; Thiel College, Greenville, PA 7:30 pm
American Boychoir; Columbus College, Columbus, GA

Gillian Weir; Oberlin College, Oberlin, OH 8 pm

17 MARCH
Gillian Weir, masterclass; Oberlin College, Oberlin, OH
Jerome Butera; Community Church, Park Ridge, IL noon

19 MARCH
Brian Jones; Trinity Church, Boston, MA 12:15 pm

Marianne Webb; Duke Mem United Methodist, Durham, NC 8 pm
John Weaver; Grace Lutheran, Cleveland Heights, OH 8 pm
Matthew Dirst; Lutheran Church of the Holy Trinity, Akron, OH 8 pm
John Walker; St Alphonsus, Chicago, IL 7:30 pm
Three Choirs Festival; Cathedral of St Paul, St Paul, MN 8 pm

20 MARCH
Diane Meredith Belcher; St Paul's Episcopal, Albany, NY 7 pm

American Boychoir; All SS Episcopal, Richmond, VA 7:30 pm
Bach, *Mass in B Minor*; Clayton State College, Morrow, GA 8:15 pm
John Weaver, hymn festival; Grace Lutheran, Cleveland Heights, OH 1 pm

21 MARCH
Stephen Cleobury; Busch-Reisinger Museum, Cambridge, MA 8 pm

John Rose; First Baptist, Arlington, MA 3 pm
Brian Carson; St Thomas, New York, NY 5:15 pm

Choral Concert; Grace Episcopal, Nyack, NY 7:30 pm
Cj Sambach; St Bernard's Episcopal, Bernardsville, NJ 4 pm

Peter Brown; Longwood Gardens, Kennett Square, PA 2:30 pm
Bonhoeffer Memorial Concert; Good Shepherd Lutheran, Lancaster, PA 4 pm
Bach, *Mass in B Minor*; Druid Hills Presbyterian, Atlanta, GA 3 pm

Huw Lewis; Calvary Episcopal, Pittsburgh, PA 4 pm
Matthew Dirst, organ and harpsichord; Cleveland Museum, Cleveland, OH 2 pm

Organ Competition Winner's Recital; First Presbyterian, Deerfield, IL 4:30 pm
Anita Werling; St Luke's Episcopal, Dixon, IL 4 pm

22 MARCH
Bach Birthday Concert; Church of the Covenant, Cleveland, OH 8 pm

23 MARCH
Bach Birthday Bash; First Church of Christ, Hartford, CT
H.L. Smith II; Holy Trinity, Philadelphia, PA 12:05 pm

24 MARCH
Gillian Weir; St Bartholomew's, New York, NY 8 pm
Yolanda Ionescu; Community Church, Park Ridge, IL noon

25 MARCH
David Herman; St Paul's Chapel, New York, NY 12:05 pm
David Herman; St Mary the Virgin, New York, NY 5:30 pm

Duruffé, *Messe Cum jubilo*; St Mary the Virgin, New York, NY 6 pm

26 MARCH
Michael Velting; Trinity Church, Boston, MA 12:15 pm
American Boychoir; All SS Church, Worcester, MA

Gillian Weir; Christ United Methodist, Greensboro, NC
Marilyn Kelsner; Emory Univ, Atlanta, GA 8:15 pm

Ferris Chorale; Mt Carmel Church, Chicago, IL 8 pm

28 MARCH
Catherine Rodland; St Thomas, New York, NY 5:15 pm
American Boychoir; Cathedral of St Francis, Metuchen, NJ 4 pm

Peter Conte; Longwood Gardens, Kennett Square, PA 2:30 pm
David Higgs; St Paul's Lutheran, Washington, DC 4 pm

Robert Parkins; Duke Univ, Durham, NC 5 pm
Elizabeth & Raymond Chenault; Christ Church Episcopal, Pensacola, FL 4 pm

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Martin Jean; Philharmonic Center, Naples, FL 8 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Todd Wilson; Holy Rosary Cathedral, Toledo, OH 3 pm

*Choral Concert; St John's Convent Chapel, Milwaukee, WI 3 pm

Catharine Crozier; St Paul's United Church of Christ, Chicago, IL

Duruflé, *Requiem*; House of Hope, St Paul, MN 9:15, 11 am

29 MARCH

Bach, *Mass in B Minor*; St Mary the Virgin, New York, NY 8 pm

Martin Haselbock; St Thomas Univ, St Paul, MN 8:15 pm

30 MARCH

Choral Concert, with orchestra; St Thomas Church, New York, NY 7:30 pm

Martin Jean; Trinity Cathedral, Miami, FL 8 pm

31 MARCH

Matthew Baugh; First Presbyterian, Evansville, IN 6:30 pm

Lynn Brant; Community Church, Park Ridge, IL noon

UNITED STATES

West of the Mississippi

19 FEBRUARY

Robert Triplett, workshop; Univ of Iowa, Iowa City, IA 1:30 pm

20 FEBRUARY

John Bertalot, choral workshop; St John's Cathedral, Denver, CO 9 am

21 FEBRUARY

David Higgs; College View Seventh-Day Adventist, Lincoln, NE 7:30 pm

Carlene Nelhart; St Mary's Church, Kansas City, MO 6:30 pm

Vienna Choir Boys; Highland Park Presbyterian, Dallas, TX 7 pm

Jon Gillock; Christ Church United Methodist, Tucson, AZ 3 pm

Diocesan Choir Festival; All SS Episcopal, Beverly Hills, CA 5 pm

Peter Planyavsky; First United Methodist, San Diego, CA 7 pm

23 FEBRUARY

American Boychoir; Mt St Scholastica Auditorium, Atchison, KS 7:30 pm

24 FEBRUARY

Marilyn Stulken, lecture; Hastings College, Hastings, NE 3 pm

Catharine Crozier; Wichita State Univ, Wichita, KS 5:15 pm

American Boychoir; Grace Cathedral, Topeka, KS

25 FEBRUARY

Marilyn Stulken; First Presbyterian, Hastings, NE 8 pm

American Boychoir; Brown Grand Opera House, Concordia, KS 8 pm

26 FEBRUARY

American Boychoir; Civic Center, Dodge City, KS 8 pm

Eric Plutz; St John's Cathedral, Denver, CO 8 pm

David Craighead; Univ of North Texas, Denton, TX

Martin Jean; South Main Baptist, Houston, TX 8 pm

27 FEBRUARY

David Craighead, workshop; Univ of North Texas, Denton, TX

28 FEBRUARY

Carlene Nelhart; Southminster Presbyterian, Mission, KS 3 pm

David Herman; First Presbyterian, Medford, OR 4 pm

3 MARCH

Catharine Crozier; Wichita State Univ, Wichita, KS 5:15 pm (also March 10 & 17)

4 MARCH

American Boychoir; ACDA Convention, San Antonio, TX

5 MARCH

James Christie; St Mark's Cathedral, Seattle, WA 8 pm

6 MARCH

Rudolf Zulderveld; Univ of Iowa, Iowa City, IA 8 pm

John Obetz; RLDS Auditorium, Independence, MO 8 pm

American Boychoir; St Mark's Lutheran, Houston, TX

7 MARCH

Martin Jean; Mt Olive Lutheran, Minneapolis, MN 4 pm

St Louis Chamber Chorus; Forest Park Community College, St Louis, MO 3 pm

Jesse Eschbach; Palmer Mem Episcopal, Houston, TX 5 pm

Santa Barbara Boys Choir; Trinity Episcopal, Santa Barbara, CA 3:30 pm

9 MARCH

Martin Jean; Immanuel Lutheran, Forest City, IA

Czechoslovak Girls' Choir; Highland Park Presbyterian, Dallas, TX 7 pm

12 MARCH

American Boychoir; Jefferson Performing Arts Center, Metairie, LA

Donald Pearson; St John's Cathedral, Denver, CO 8 pm

Matthew Dirst, with orchestra; El Paso, TX 8 pm (also March 13)

14 MARCH

Matthew Dirst; St Clement's, El Paso, TX 4 pm

Thomas Foster & Craig Phillips, harpsichord & organ; All SS Episcopal, Beverly Hills, CA 5 pm

19 MARCH

Choral Concert, with orchestra; St John's Cathedral, Denver, CO 8 pm

Thomas Trotter; Trinity Univ, San Antonio, TX 8 pm

20 MARCH

***Anne & Todd Wilson**; The Auditorium, Independence, MO

Anglican Liturgy Workshop; St John's Cathedral, Denver, CO 9 am

21 MARCH

Larry Schou, with orchestra; First United Methodist, Sioux Falls, SD 4 pm

26 MARCH

Louis Patterson, Dupré, *Stations of the Cross*; Westminster Presbyterian, Lincoln, NE 7:30 pm

Stephen Cleobury; St Luke's Episcopal, Monrovia, CA (also March 28)

27 MARCH

Stephen Cleobury, workshop; St Luke's Episcopal, Monrovia, CA

28 MARCH

Lucius Weathersby; Basilica of St John, Des Moines, IA 3 pm

David Craighead; First Presbyterian, Lincoln, NE 4 pm

Gillian Weir; First United Methodist, Lubbock, TX 5 pm

Thomas Murray; Historic First Church, Phoenix, AZ 3 pm

29 MARCH

David Craighead, lecture; First Presbyterian, Lincoln, NE 7:30 pm

Thomas Murray, masterclass; Historic First Church, Phoenix, AZ 1 pm

31 MARCH

Gillian Weir; West Texas State Univ, Canyon, TX

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- 21 FEBRUARY
Phillip Crozier & Sylvie Poirier; Auckland Town Hall, Auckland, NZ
- 23 FEBRUARY
Phillip Crozier & Sylvie Poirier; Christ Church St Lawrence, Sydney, Australia
- 25 FEBRUARY
Phillip Crozier & Sylvie Poirier; St Andrew's Cathedral, Sydney, Australia
- 27 FEBRUARY
Gillian Weir; Eton College, Windsor, England 7:30 pm
- 3 MARCH
Phillip Crozier & Sylvie Poirier; Conservatory of Music, Newcastle, Australia
- 4 MARCH
Phillip Crozier & Sylvie Poirier; St Paul's Cathedral, Melbourne, Australia
- 7 MARCH
Gillian Weir; Victoria Hall, Geneva, Switzerland 5 pm
- 14 MARCH
Thomas Trotter; All SS Anglican Cathedral, Edmonton, Alberta 3 pm
- 15 MARCH
Thomas Trotter, lecture; Univ of Alberta, Edmonton, Alberta noon
- 21 MARCH
Gillian Weir; Christ Church Cathedral, Ottawa, Ontario 8 pm
Organ Course; Clifton College, Bristol, England (through March 25)

Organ Recitals

- ROBERT ANDERSON**, Cathédrale Saint-Michel Bruxelles, August 4: *Toccata e-moll*, 3 Verse super *Nun freut euch*, *Toccata d-moll*, Weckmann; *Chaconne en la*, Chaumont; *Tiento de dos tiple 6 tono*, Bruna; *Capriccio cromatico con ligature al contrario*, Frescobaldi; *Toccata per il "Deo Gratias"*, *Grave per Organo f-moll*, Martini; *Praeludium e-moll*, Bruhns; *Sonate VI g-moll*, Wq 70/6, CPE Bach; *O Mensch beweine*, S. 622, Fantasia a 5 voci e-moll, S. 562, Bach.
- JACQUES BOUCHER**, St. James United Church, Montreal, Quebec, September 1: *Préambule*, *Cortège*, *Complainte*, *Epitaphe*, *Prélude*, *Canon*, *Berceuse*, *Pastorale*, *Carillon*, *Élégie*, *Epithalame*, *Postlude* (24 Pièces en style libre), Vierende.
- BYRON L. BLACKMORE**, Our Savior's Lutheran Church, La Crosse, WI, October 11: *Toccata for Organ*, Bales; *Suite on the First Tone*, Nivers; *Prelude and Fugue in C Minor*, S. 546, Bach; *Invocation*, Ross; *Sonata I in D Minor*, op. 42, Guilman.
- DAVID BURTON BROWN**, Girard College, May 12: *Prelude and Fugue in B Minor*, S. 544, Bach; *Chorale in B Minor*, Franck; *Cortège et Litanie*, Dupré; *Fantasy and*

Fugue on "Ad nos, ad salutarem undam," Liszt.

GEORGE BUTLER, Methuen Memorial Hall, Methuen, MA, September 2: *Introduction, Passacaglia and Fugue*, Willan; *Toccata in C Major for Piano*, op. 11, Prokofiev/Meyer; *Paganini*, Sowerby; *Sonata Eroica*, op. 94, Jongen; *Come sweet death*, S. 478, Bach/Fox; "Résurrection" (*Passion Symphonie*, op. 23), Dupré.

DAVID CRAIGHEAD, Washington Cathedral, Washington, DC, June 28: *Veni Creator*, de Grigny; *Organbook I*, Albright; *Prelude and Fugue in A Minor*, S. 543, Bach; *Prélude, Adagio et Choral varié sur le thème du "Veni Creator"*, Durufé.

PHILIP CROZIER & SYLVIE POIRIER, Preston Parish Church, Preston, England, July 13: *Duet for Organ*, Wesley; *Prelude and Fugue in B-flat*, Albrechtsberger; "Double Fantaisie" (*Mosaïque*), Langlais; *Sonata in D Minor*, op. 30, Merkel; *Fugue in E Minor*, op. post. 152, Schubert; *Introduction and Fugue in D Minor*, Lachner; *Toccata Française sur le nom de "H.E.L.M.U.T."*, Bölling.

ROBIN DINDA, Methuen Memorial Hall, Methuen, MA, September 30: *Toccata and Fugue in D Minor*, op. 98, Lemare; *Serenade*, Macfarlane; *Will o' the Wisp*, Nevin; *Theme, Variations and Fugue*, Chadwick; *Five Pieces in Contemporary Notation*, Dinda; *Variations on a Scotch Air*, Buck; *Pageant*, Sowerby; *Max Cut Rag* (with Renea Waligora), Dinda.

H. EDWIN GODSHALL, Marienkirche, Berlin, Germany, July 4: *Livre d'Orgue*, Dumage; *Variations on "America"*, Ives; *Drei Fugen*, *Stimmen in C*, Zeuner; *Sonatine for Pedals alone*, Persichetti; *Concert Variations on "The Star Spangled Banner"*, Buck.

JAMES W. GOOD, Hayes Barton Baptist Church, September 13: *Hymn Prelude "St. Anne"*, Parry; *Fugue in E-flat*, S. 552b, Bach; "Old Hundredth", Pachelbel; "Passion Chorale", Neumark; Bach; *Cortège et Litanie*, Dupré; "Softly and tenderly", "Marching to Zion", Held; *Finale (Symphonie I)*, Vierende.

JUDITH HANCOCK, St. George's & All Saints, Whitby, Ontario, July 9: *Prelude and Fugue in A Minor*, BuxWV 153, Buxtehude; *Concerto in C Major*, S. 594, Bach; *Toccata and Fugue in D Minor*, op. 59, Reger; *Improvisation sur le "Te Deum"*, *Petite rhapsodie improvisée*, Tournemire/Durufé; *Introduction, Passacaglia and Fugue*, Willan.

DAVID HIGGS, Cleveland State University, Cleveland, OH, May 5: *Prelude and Fugue in D Major*, S. 532, Bach; *Variations on "Mein junges Leben hat ein End"*, Sweelinck; *Sonata I in F Minor*, op. 65, Mendelssohn; *Variations sur un Noël*, Dupré; *Pastorale and Toccata*, Conte; *Andante*, K. 616, Mozart; *Prelude and Fugue on BACH*, Liszt.

WILMA JENSEN, Methuen Memorial Hall, Methuen, MA, September 16: *Praeludium in E Minor*, Bruhns; *Quand le Sauveur Jesus Christ, Puer nobis nascitur*, *O Filii et Filiae*, *Noël de Saintonge*, Dandrieu; *Toccata*, Villancico y Fuga, op. 18, Ginastera; *Symphonie de la Passion*, op. 20, Maleingreau.

BOYD M. JONES, Southern Baptist Theological Seminary, Louisville, KY, September 22: *Praeludium in F*, BuxWV 144, *Nun bitten wir den Heiligen Geist*, BuxWV 208, *Praeludium in C*, BuxWV 136, Buxtehude; *Da Jesus an dem Kreuze stund*, Scheidt;

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